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EXCERPTS FROM AND REMARKS ON WAGNER'S PROSE WRITINGS.

BY FR. NIECKS.

I.

UNDER this title I intend to publish from time to time translations of excerpts from the critical and æsthetical works of the great reformer, with comments by myself, and perhaps occasionally also by others.

The Wagner question has now entered upon a new stage—that of calm consideration. Nay, we may go further, and say that there is no longer a Wagner question. The chief obstacle to the complete success of his cause was the master himself. It would be difficult to find in the records of humanity a public man with a greater aptitude for making enemies than Wagner. That he had at his disposal a fascinating amiability, that he won some staunch friends, does not disprove this statement: exceptions do not invalidate rules. A total insensibility to the merits, rights, and feelings of others, strikes one as especially characteristic of his dealings with his fellow-men. All that was not at one with him—tributary to him, deriving from him, or worshipfully serving him—was of evil. Whoever differed from him or opposed him must be actuated either by imbecility or malice. Nothing but spite, jealousy, narrow-mindedness, and self-interest, could account for anybody's adverse opinion. To contradict was, indeed, no less than *lèse-majesté*. As the root of this insensibility (insensibility objectively, ultra-sensibility subjectively) we may, no doubt, regard his boundless, and in its boundlessness sublime, egotism. His many disappointments, however, must not be overlooked. They soured his temper, made him, or at least helped to make him, suspicious, unsympathetic, perverse, pugnacious, and overbearing. Who can say which of the parties is more to blame, the composer or the critics and public? It is certainly too complex a problem for my calculative

power. That there were wrongs on both sides—some real and many imaginary ones—wrongs that, by their action and reaction, produced a more and more antagonistic relation between them, admits of no doubt. Nothing but unreasonable and unreasoning party spirit can throw all the blame on one side.

Next to the master himself, the greatest obstacles to the success of his cause were his enthusiastic disciples, who on the one hand disparaged all the artists and styles that differed from Wagner and his style, and on the other hand set themselves to expound the master's works in a way which will excite the wonder of coming generations even more than it has excited the wonder of the present. To be sure, something had to be done to prepare the ground for the reception of the novel productions. But a clear and impressive statement of the main points involved—namely, that the reigning opera was a very unsatisfactory art-work; that other more rational as well as more artistic combinations of the several arts were possible; that forms are not fixed by decrees of fate, but are variable and for ever varying—would have sufficed. In short, Wagner's theory should have been brought within the reach of every one taking an interest in art (which could have been and could only have been done by a succinct, lucid, and popular exposition), and then his works might have been safely left to speak for themselves. Had Wagner's treatises been more popular in style, and his judgments of the operatic composers that occupied the stage in those days less harsh (in not a few cases, we have to add, less unjust), they would have fulfilled their purpose, and made further measures superfluous, or at any rate easy. As to his disciples' expository writings, they have for the most part obscured what is clear, and made confusion worse confounded. The harm these weak-brained enthusiasts have done to the cause they had so much at heart is incalculable. In fact, had the master endowed his creations with a less strong vitality they

must have succumbed to the ridicule brought upon them by those mystics and lunatics that see in a single note a symbol of deep import, discover in the most commonplace expressions systems of philosophy, recognise in a simple character the solution of psychological, moral, and social problems, and hail in a music-drama the revelation of a new religion.

Since Wagner's death little more than a year has elapsed, and already the conflict has almost entirely ceased. At any rate, the master's disciples are less demonstrative, and their old opponents more willing to allow just claims. Indeed, it is striking how little we hear about Wagner now compared with formerly. Nothing, however, would be a greater mistake than to think that the poet-musician is losing hold on the world. There is no diminution in the frequency of the performances of his works, nor in the appreciation with which they are received. I said we had entered upon the stage of calm consideration, perhaps it would be more correct to say, upon the stage of serene enjoyment. The world is tired of disputing. Moreover, the dispute was in most cases rather about pretensions than about actual merits. Often, also, the critics were influenced by personal considerations. They could not forget attacks and insults sustained by themselves or their friends. Objectivity is the *sine qua non* of criticism; but how many critics possess it? Now the time is coming when we shall be able to form a somewhat more impartial judgment than was possible during the heat and turmoil of battle. The best way to get at the views and character of the man, artist, and thinker, is to go directly to the fountain-head—namely, to his own writings. As, however, his literary works fill no less than ten volumes, the task is by no means an easy one, or, indeed, at all practicable, except to the most determined and least occupied.

Lately the Wagner literature has been acceptably enriched by a volume, a portly tome of 984 pages, which will prove a great boon both to assiduous students and curious triflers, both to book-readers and book-makers. The title of the work in question is, "Wagner-Lexikon; Hauptbegriffe der Kunst- und Weltanschauung Richard Wagner's in wörtlichen Anführungen aus seinen Schriften zusammengestellt von Carl Fr. Glasenapp und Heinrich von Stein" (Stuttgart: J. G. Cotta). This almost exhaustively descriptive title might be translated into English as follows:—"Wagner-Lexicon; Chief Ideas of Richard Wagner's Artistic and Cosmic Views in verbal Quotations from his Writings, compiled by Carl Fr. Glasenapp and Heinrich von Stein." The matter contained in the Lexicon is alphabetically arranged, and an index is appended to it. "Wagner," say the editors in the preface, "has, in *Oper und Drama*, disclaimed having 'invented a new system'; on the other hand the well-understood individual peculiarities of his views establish between these latter a significant connection. The reader will find the present work a help to the comprehension of this connection. The recurrence of certain passages is intended to prompt the linking of

kindred ideas; and to bring this kinship in some directions into distinct prominence, references have been made in the contents from every article to one or several others for comparison. Few authors, and no other musical authors, have had the good fortune to have their ideas sorted and ticketed in this fashion. The poet-musician shares this honour and advantage with his master in philosophy; the Schopenhauer-Lexicon suggested, no doubt, the Wagner-Lexicon. The matters treated of in this volume could not be imagined more varied. Besides musical discussions and notes, we meet with no less numerous and abundant discussions and notes on literary, artistic, political, social, and religious subjects. The following headings may serve as a sample:—Sin, Architecture, Centralisation, Absolute Music, Vegetarians, *Tempo*, Monkeys, Virtue, Academic Tragedy, Christianity, Woman, Declamation, Vivisection, Democracy, *Adagio*, Rhyme, Redeemer, Counterpoint, Manufacturing, Jews, Ideal, Metronome, &c.

I hope what I have said will not be regarded as a recommendation to neglect Wagner's works and rest satisfied with a Wagner-Lexicon. The continuous reasoning of the tiniest and least important pamphlet is preferable to the bulkiest and most ingeniously arranged collection of odds and ends that hang, so to speak, in the air. Dictionaries, however, have their uses and advantages, and so have selections of any kind if well made.

He who wishes to see Wagner in his most amiable moods should not fail to take up "Die Musik und ihre Classiker in Aussprüchen Richard Wagner's" (Music and its Classics in sayings of Richard Wagner's), a book, or rather booklet—it has only 89 pages—which appeared in 1878 (Leipzig: E. Schloemp). Here the master is in every respect at his best. Hardly a single false note disturbs the harmony of his thoughts. Ardent admiration of the achievements of his great predecessors, subtle insight into their distinctive natures and the various phases of the art, and a fascinating beauty of style which comprises lucidity as well as picturesqueness, characterise these extracts. The editor tells us that among the objects he had in view was especially this: to make the great mass of those to whom Wagner had hitherto remained a stranger and indifferent acquainted with him, and to extirpate at last the prejudice of regarding him as a "despiser of the classics." After a chapter containing sayings of Wagner's on "Music," follow eight more chapters which respectively treat of and are entitled "Bach," "Gluck," "Haydn, Mozart, and Beethoven," "Haydn," "Mozart," "Beethoven," "Weber," and "Spohr." The editor notes the absence in Wagner's writings of discussions on Handel and Schubert, observing that Wagner has less contact with them than with any other classical masters. Wagner's antipathy to Mendelssohn and Schumann is too well known for the absence of their names in such a selection as the one under discussion to cause surprise. With regard to the masters who are the theme of the little publication before us we have

to remember that the latter contains only the sweets, not the bitters, of Wagner's criticisms. But now let me give you some specimens—a selection from the selection—of these sayings on the classics.

"Bach's musical language was formed in a period of our musical history in which the universal musical language was still striving for the faculty of a more individual, more certain expression: the purely formal and pedantic clung as yet so firmly to it that its purely human expression began only just to break forth with Bach, thanks to the immense power of his genius. The language of Bach stands in the same relation to the language of Mozart, and lastly that of Beethoven, as the Egyptian sphinx to the Greek human statue: as the sphinx with its human countenance is striving out of the animal body, so strives Bach's noble human head out of the periwig." (From "Judaism in Music.")

"In Haydn's instrumental music we seem to see before us the fettered demon of music at play with the childlikeness* of one born an old man." (From "Beethoven.")

These two *aperçus* are of striking force. But, like bull's-eye lanterns, they throw their light with dazzling brightness on a narrow expanse and leave all the rest in darkness. They give indeed a very incomplete idea of Bach and Haydn. That, however, Wagner understood the full significance of the former may be gathered from more than one passage in his works. On the other hand difference of character and consequent want of sympathy prevented him from doing justice to Haydn, although he expressed himself repeatedly in a more laudatory manner than in the above quotation. Two more of Wagner's sayings on these masters shall illustrate my remarks.

"The motets of this master [Bach], which for liturgical purposes were used like the chorale (only that the latter was not performed by the congregation, but, on account of its greater difficulty, by a special choir), are indisputably the most perfect things we possess in the way of independent vocal music. Beside the richest fulness of the profoundest artistic resources there predominates always in these compositions a simple, powerful, often highly poetical conception of the text in the genuine Protestant sense. At the same time the perfection of the external form of these works is so grand and so complete in itself, that it is not surpassed by any other species of art. But we find this *genre* still more extended and enlarged in the great settings of the Passion and in the oratorios. What wealth, what fulness of art, what power, what clearness, and yet what unostentatious purity, speak out of these unique masterpieces! In them is embodied the whole nature, the whole contents of the German nation." (From "On German Music.")

"In the Haydn symphony the rhythmical dance-

melody moves with gayest youthful freshness: its interlacings, separations, and reunions, though executed with the highest contrapuntal skill, manifest themselves nevertheless hardly as results of such a skilful procedure, but rather as peculiar to the character of a dance regulated according to imaginative laws; so warmly does the breath of real, joyful human life penetrate it. The middle movement of the symphony, which is in a moderate *tempo*, we see assigned by Haydn to the swelling expansion of the simple folksong. This latter extends itself in it according to the laws of the *melos*, as they are proper to the nature of song, by a spirited climax and with repetition animated by varied expression." (From "The Art of the Future.")

In connection with this last quotation should be read "Beethoven," vol. ix., p. 120, of Wagner's literary works (p. 65 of Mr. Dannreuther's translation).

(To be continued.)

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

ENGLISH ORGANISTS.

(Continued from page 55.)

MEM.—The following organists desire to have their names included in the list of English Organists:—

- 1847. ROGERS, Dr. ROLAND; b. West-Bromwich, Staffordshire. Org. Bangor Cathedral; composer of cantata "Prayer and Praise," anthems, &c.
- 1851. FOSTER, MYLES BIRKET; b. Willesden Green, near London. Org. of Foundling Chapel; comp.
- 1853. RIDLEY, S. CLAUDE; b. Liverpool. Org., conductor, and teacher.
- 1853. JOZÉ, Dr. T. R. G.; b. Dublin. Late Sub-org., Christ Church Cathedral, Dublin; conductor of Kingstown Philharmonic Society; comp. of cantatas, glees, &c.

The suggestions and corrections kindly sent by Mr. James Bickerdicke from Brighouse, Dr. Westbrook, Miss Maria Shackell, Bristol, A. H. Mann, King's College, Cambridge, Mr. T. Arnold Arteus, Bath, and Mr. George Arthur Crawford, Anerley, have been gratefully received and made use of.

GERMAN ORGANISTS.

1450.

(About 1420 (?)—1473. PAUMANN (PAULMANN, BAUMANN), CONRAD; b. (blind) Nürnberg, d. Munich. Org. Author of the oldest organ book in existence, "Fundamentum Organisandi."

1459—1537. HOFHAIMER, PAULUS VON; b. Radstadt (Salzburg), d. there. Org. of the Imperial and Royal Court of Austria; composer of "Harmoniae Poeticae," songs, &c.

1480—1560. WILLAERT, ADRIAN; b. Brügge, d. Venice. Org. Founder of the so-called Venetian school.

1550.

(About 1500—?) VAN DEN BOSCH, JEAN; b. Antwerp, d. (?). Org.

* The original has *Kindlichkeit*, for which the English language has no altogether satisfactory equivalent. Neither "childlikeness" nor "childishness" does justice to it. If there were such a word as "childliness" (formed like and corresponding to "manliness" and "womanliness"), it would exactly suit our purpose.

(About) 1500—(?) AMERBACH, ELIAS NICOLAUS; b. (?); d. Leipzig. Org. of St. Thomas's Church, Leipzig (1570); author of educational works, &c.

1560—1621. SWEELINCK, JEAN PIETERS; b. Deventer (Holland); d. Amsterdam. Org., and teacher of Scheidmann, Scheidt, Jacob Praetorius, &c.

1560—1629. PRAETORIUS, HIERONYMUS; b. Hamburg, d. there. Org., and composer, "Opus musicum novum et perfectum, V tomis concinnatum." Pupil of his father; org. of the St. Jacob's Church, Hamburg.

1560—1612. HASLER, JOHANN LEO VON; b. Nürnberg, d. Francfort o/M. Pupil of Andrea Gabrieli, and co-disciple with Giovanni Gabrieli. Org., and composer of psalms, cantiones sacrae, masses; author of "Sacrae Symphoniae Diversorum" (1601).

(About) 1565—1613 (?). AICHINGER, GREGOR; b. Augsburg. Org. of the "Fugger" family; composer of "Sacrae Cantiones" (1590, 1595, and 1597), &c.

1565—(?) HASLER, JACOB; b. Nürnberg, d. Hechingen. Org. and comp. (Brother of J. L. Hasler.)

1570—1618. HASLER, CASPAR; b. Nürnberg, d. there. Org. and comp. (Brother of J. L. Hasler.)

1585—1672. SCHÜTZ (SAGITTARIUS) HEINRICH; b. Köstritz (Saxony), d. Dresden. Court org., Cassel (1613-14). Pupil of Giovanni Gabrieli. Composer: opera "Dafne," passion-music, "The Seven Words," motets for eight voices, symphoniae sacrae, &c. Predecessor of Seb. Bach.

1585—1630. SCHEIN, JOHANN HERMANN; b. Grünhain, Saxony, d. Leipzig. Org. and composer. Predecessor of Bach as cantor of St. Thomas's.

1587—1654. SCHEIDT, SAMUEL; b. Halle a-S., d. there. Org. and comp.; "Tabulatura nova," cantiones sacrae, eight-voice psalms, organ pieces, &c.

(About) 1590—1654. SCHEIDEMANN, HEINRICH; b. Hamburg (?), d. there. Org. Pupil of Sweelinck; composer of sacred songs, &c.

1600.

(About) 1605—1640. SCHOP, JOHANN. Org. Hamburg. Composer of chorales which are still in use.

1623—1722 (*sic*). REINKENS (REINKEN), JOHANN ADAM; b. Deventer (Holland), d. Hamburg. Pupil of Sweelinck. Org. of St. Catharine's Church, Hamburg; composer of "Hortus Musicus." Seb. Bach's admiration of Reinkens is known.

1625—1673. AHLE, JOH. RUDOLPH; b. Mühlhausen (Thuringia), d. there. Org., cantor, and burgo-master of Mühlhausen; composer of sacred services, &c.

1626—1710. BRIEGEL, WOLFGANG CARL; b. (?), d. Darmstadt. Org., and composer of instrumental and sacred music.

1628—1693. KERL (KERLL), JOHANN CASPAR (VON ?); b. near Ingoldstadt, d. Munich. Pupil of Frescobaldi and Carissimi. Org. and Chapel-master to the Bavarian Court; composer of sacred and organ music; "Missa Nigra," &c.

1635 (1637 ?)—1695. FROBERGER (FROBERGER), JOHANN JACOB; b. Halle, d. Mayence. Org. Pupil of Frescobaldi; composer of toccatas, canzones, ricercatas, capriccios, suites de clavecin, &c.

(About) 1637—1707. BUXTEHUDE, DIETRICH; b. Helsingfors, d. Lübeck. Org. and comp.; as organist greatly admired by Seb. Bach. See new complete edition of his organ works, Leipzig, B. & H.

1640—1700. STRUNGK, NICOLAUS ADAM; b. Celle, d. Leipzig. Org., Magnus Church, Hamburg; also celebrated violinist; composer of operas for Hamburg, &c.

1645—1706. WERCKMEISTER, ANDREAS; b. Beneckenstein, d. Halberstadt. Org., St. Martin's Church, Halberstadt; composer and author of the once well-known "Musica Mathematica hodegus curiosus," 1687, and other works.

1649—1725. KRIEGER, JOHANN PHILIPP VON; b. Nürnberg, d. Weissenfels. Org. Copenhagen, Baireuth, Halle, &c.; composer of operas, sonatas, sacred arias, &c.

1650.

1650—1706. AHLE, JOHANN GEORG; b. Mühlhausen, d. there. Son of J. R. Ahle (1625—1673). Org., and author of a method of composing, entitled "Musikalische Frühlings- Sommer- Herbst- und Winter-Gespräche" (1695—1701).

1653—1706. PACHELBEL, JOHANN; b. Nürnberg, d. there. Org. St. Stephen, Vienna, 1674; Court org., Eisenach, 1677; Court org., Stuttgart, 1690; St. Sebaldus, Nürnberg, 1695. Composer, chorals, "Hexachordum Apollinis," pieces for the organ (Musica sacra I., 48—144), &c.

1654—1739 (1740 ?). BLANKENBURG, QUIRIN VAN; b. Gouda (Holland), d. Hague. Org., and author, "Elementa musica" (1739), and "Clavicimbel en orgelboek der gereformeerdi psalmen en Kerkgezangen," &c.

1654 (1650)—1704. MUFFAT, GEORG; b. (?), d. Passau (Bavaria). Father of A. Gottlieb Muffat (1690—1770). Pupil of Lulli, in Paris; org. of Strasburg Cathedral till 1675; org. and chapel-master (1690 and 1695), Passau; composer of "Apparatus musico-organisticus," 1690, also 112 dance tunes (Part I. 50, Part II. 62), &c.

1660—1741. FUX, JOHANN JOSEPH VON; b. Hirtenfeld (Styria), d. Vienna. Org. and chapel-master of the I. and R. Austrian Court; composer of many sacred works and illustrious author of the world-wide known theoretical work, "Gradus ad Parnasum" (1725).

1663—1712. ZACHAU, FRIEDRICH WILHELM; b. Leipzig, d. Halle. Org. at Halle (Liebfrauenkirche), 1684—1712; teacher of G. F. Händel; composer of organ pieces, &c.

1666—1697. BRUHNS, NICOLAUS; b. Schwabstädt (Schleswig), d. Husum. Org. Pupil of Buxtehude. Appointed in Copenhagen.

1666—1727. BUTTSTEDT, JOHANN HEINRICH; b. near Erfurt, d. there. Org. Pupil of Pachelbel; composer of sacred music, fugues, and pieces for the clavecin; author of "Ut re mi fa sol la, tota musica et harmonia aeterna" (1716), &c.

1667—1722. KUHNAU, JOHANN; b. Geising (Saxony), d. Leipzig. Org. and cantor, St. Thomas's School, immediate predecessor at this post of Seb. Bach. Composer of the first sonatas, biblical stories (7 sonatas), suites, &c. One of the most accomplished classical scholars and linguists.

(About) 1670—1735. MÜRSCHHAUSER, FRANZ XAVER ANTON; b. Zabern (Alsace), d. Munich. Org. Composer of organ pieces, "Octitonum novum Organum" (1696), and many others.

- 1680—1732. ECKELT, JOHANN VALENTIN; b. Wer-
ninghausen, near Erfurt, d. (?). Org., and com-
poser of sacred works; author of "Experimenta
musicæ geometrica" (1715), and two books of in-
struction on the organ.
- 1680 (?)—1740. CZERNOHORSKI, BOHUSLAW. Bohe-
mian monk, considered one of the best organists of
his time. Details wanting.
- 1681—1764. MATTHESON, JOHANN; b. Hamburg, d.
there. Org., author, singer, conductor, composer,
diplomatist. Among his many books the best
known are: "Critica musica," "De Eruditione
musica," "Der vollkommene Kapellmeister,"
"Grundlage einer Ehrenforte," "Das neu er-
öffnete Orchester," &c.; 8 operas, 24 oratorios and
cantatas, passion-music, suites for the clavicin—
about 88 works together.
- 1681—1767. TELEMANN, GEORG PHILIPP; b. Mag-
deburg, d. Hamburg. Org. in Leipzig; founder of
the "Collegium Musicum"; friend of Seb. Bach,
godfather of C. Philipp Emanuel Bach. One of
the most fertile composers ever in existence; many
oratorios, 40 operas, 300 overtures, numberless
smaller pieces, &c.
- 1683—1729. HEINICHEN, JOHANN DAVID; b. near
Weissenfels, d. Dresden. Org.; pupil of Kuhnau;
composer of operas, serenades, masses, a requiem,
Te Deum, fugues, &c.; author of an eminent
system of Thorough Bass.
- 1684—1748. WALTHER, JOHANN GOTTFRIED; b.
Erfurt, d. Weimar. Related to Bach; pupil of
J. Adlung, &c. Org. St. Thomas's Church, Leip-
zig, 1702; later in Weimar (1707); composer of
many organ pieces, preludes, fugues, &c.; author
of the first biographical, bibliographical, and tech-
nological technical Lexicon, also under the title:
"Musical Lexicon, or Musical Library" (1732).
- 1685—1750. BACH, JOHANN SEBASTIAN; b. Eise-
nach, d. Leipzig. Pupil of his elder brother, Joh.
Christoph. Bach. Org. at Arnstadt (1705), Mühl-
hausen (1706), Weimar (1708); cantor of the St.
Thomas's School, Leipzig, as successor of Kuhnau
(1723); organist of surpassing eminence; com-
poser of numerous works of greatest importance and
beauty, passion-music, 222 motets, cantatas, masses,
oratorio (Christmas), concertos for the clavicin,
violin, &c., sonatas, suites, partitas, toccatas, pre-
ludes, and fugues, and many pieces of transcen-
dent beauty for the organ.
- 1685—1759. HÄNDEL, GEORG FRIEDRICH; b. Halle,
d. London. Pupil of Zachau. Org., claviciniste,
conductor, composer—8 German, 43 Italian operas,
23 English oratorios, 1 German passion-music,
many cantatas, motets, anthems, 1 mass, 4 Te
Deums, concertos for the harpsichord, organ,
sonatas for violin, flute, &c., suites, preludes, and
fugues.
- 1690—1770. MUFFAT, AUGUST GOTTLIEB (THEO-
PHILUS); b. (?), d. Vienna. Pupil of J. J. Fux
(1660—1741). Org. to the Imp. and Royal Court
of Austria (1717), pensioned (1764); composer of
72 motets, fugues, and 12 toccatas for the organ,
"Componimento musicale" for the clavicin (1727).
- 1692—1755. BACHOFEN, JOHANN CASPAR; b. Zü-
rich, d. there. Org., composer of sacred music;
author of an instructive "Musikalisches Noten-
büchlein."
- 1696—1770. KUNZEN, JOHANN PAUL; b. Leisnig
(Saxony), d. Lübeck. Organist; composer of
operas, passion music, cantatas, overtures.

1696—176 (?) . HURLEBUSCH, CONRAD FRIEDRICH;
b. Braunschweig, d. Amsterdam. Organist and cla-
veciniste; composer.

1698—1760. WAGNER, GEORG GOTTFRIED; b.
Mühlberg, d. Plauen. Org.; later cantor. Pupil of
Kuhnau and Bach.

(To be continued.)

A GERMAN OPINION OF GOUNOD'S ORATORIO "THE REDEMPTION."*

THE general public, who only know Gounod as a com-
poser of opera, were somewhat astonished last Sunday at
the announcement of an *oratorio* by this tone-poet.
Bearing in mind the increasingly feeble results which
Gounod's latest operatic works have attained during the
last ten years, many a one might have made a sarcastic
comment to himself at the spectacle of the *passé* denizen
of the world turning devotee. This does not, however,
apply to Gounod: he had become in his youth, though
not exactly a devotee, yet a religious enthusiast and
mystic. It is well known that while he was in receipt of
a scholarship from the French Government he had written
almost exclusively church music in Rome; that he had
first made himself known among musicians in Vienna by
the performance in a church of a requiem and a vocal
mass, and had after that held the position of chorus-
master or conductor in the church of the *Missions
Etrangères* at Paris. The book entitled "The Men-
delsohn Family," which appeared a few years ago, gives
us as a piece of news, in a letter from Fanny Hensel, the
interesting information that young Gounod was busily
occupied in Berlin in the year 1843, with the text to an
oratorio, *Judith*.†

He at that time maintained that the immediate musical
future of France would be given to oratorio—an error
from which he, no shame to him, soon freed himself.
But in very early days Gounod's operatic music itself
begins to take a religious colouring, as is seen in his
work *Polyeucte*, which inclines to the oratorio style. The
mystic religious tendency which predominated Gounod's
youth, and which had already inclined him to a religious
vocation, appears now to break out in him again with re-
newed force at the age of sixty-six. Thus much may at
least be asserted in justification of Gounod, that he has
not, like other celebrated masters, lapsed into a hurried
show of piety with approaching age only, but that he has,
as a religious composer, now returned *à ses premiers
amours*. This does not in the least prevent Gounod's
"earthly love" (the theatre) from having found in the
meantime a warmer reciprocal attachment, nor does it pre-
vent him from having had musically more happiness with
the one than with the other. Sincere religious feeling,
we believe, urged the celebrated opera-composer deci-
sively on to the glorification of his work of the *Re-
demption*, and bid him let his religious feeling rather

* The original, by Eduard Hanslick, appeared in the *Neue Freie Presse*
of November 11th, 1883.

† Extract from a letter of Fanny Hensel's in 1843. "We thought
Gounod much improved since we met in Rome; his gifts are pre-eminent,
his musical perception being most acute, and his judgment correct to a
degree; besides which he is endowed with infinite tenderness and delicacy.
... We talked much about his own future, and I think I was not
wrong in putting oratorio before him as likely to take the first place in music
in France. He entered so fully into my views that he set to work at once
upon the libretto. *Judith* is the subject he has chosen." ("The Men-
delsohn Family," Vol. II, page 185.)

(Also from Vol. II, page 123.) Extract from Fanny Hensel's diary:—
"Bousquet told us how far Gounod had allowed himself to be drawn into
engagements of a religious nature, the result of which he much feared for
one of his weak character. ... Bousquet is afraid Gounod will give
up music and take to the cowl."—(Date, 1840) TRANSLATOR'S NOTE.

than his talent dominate there. With at least an equal right with Liszt in his *Grande Messe*—that overlaid companion-piece to the exceedingly simple *Redemption*—may Gounod state that he has more *prayed* than *composed* this work. In both cases we, as laymen, must really insist that it is of more consequence in music how a man composes than how he prays. And this observation brings us direct to the kernel of Gounod's oratorio; it is the work of an undoubtedly religious tone-poet, but of one who has become very weak. It would almost seem as though W. Heinse's saying, that "church music is all the better the less it is noticed," had been in Gounod's mind; a remark which we accept in full for church music proper, which has solely to accompany religious services and to subordinate itself wholly to their dictates. An oratorio, on the contrary, which is intended for the concert-room, and is no mere accessory to a religious service, hardly ought to be satisfied with such modest pretensions. Gounod has faithfully carried out his design of presenting the sacred subject as void as possible of art and display; he directs the attention as little as possible to the composition, in order to concentrate it all the more fully on the sacred words. He forgets that in an oratorio we expect in the first place æsthetic devotion, and not religious, and that we would be raised above the dust of earth by the power of the musical ideas and by the genius of the composer, and certainly not merely by the sublimity of the religious ideas.

Gounod gives to his *Redemption* the title of "a sacred trilogy," the formation and meaning of which he explains in a preface as follows: "This work is the lyric representation of the three great facts on which the existence of the Christian Church rests: namely—I. The sufferings and death of the Redeemer. II. His glorious life on earth from His resurrection to His ascension. III. The spread of Christianity through the apostles. This is preceded by a prologue on the Creation, the Fall, and the Promise of a Saviour." Gounod who, as is well known, has a ready pen, has in his later years had a remarkable number of "literary fits." His writings, though they would assuredly not make up altogether a tenth part of the gigantic "Gesammelte Schriften" of Wagner and Liszt, betray nevertheless an inclination to the tendency of our modern musicians, to help to a comprehension of their compositions by prefaces, programmes, and essays. Indeed the text to his oratorio, in so far as it does not consist of passages from the Bible, has been composed by Gounod himself with taste and versatility. This has been faithfully translated into German by Joseph Weyl in Vienna, with special and commendable attention to the adaptability of the words for singing. The preface contains amplifications, which are intended to throw a clear light on the lofty intentions and also on the mistaken æsthetic principles of the composer.

"The instrumental march depicts the brutality of the heathen force which leads Jesus to the place of martyrdom."

"This melody for female voices represents Christian endurance."

"At the words 'He is risen!' voice and accompaniment suddenly move up a third, thereby expressing that Christ, by His divine power, has triumphed over the grave."

"An instrumental interlude expresses the dawning of a blessed epoch."

The very reprehensible pretension to allow music, instrumental music especially, to express quite definite objects and incidents, is happily observable in the preface only, and not in the composition itself. Gounod is in every way of too musical a nature to fall in seriously with

the descriptive tendencies of Liszt and Berlioz, and to break through musical form in favour of their views. The mystic trait in Gounod leads him nevertheless to make use of one melody which runs through the whole oratorio in a kind of *leitmotiv* manner, and which is intended each time to announce the redemption through the Saviour, and is entitled "*La mélodie typique de l'Homme Dieu Rédempteur*." A *leitmotiv* in the strict sense this theme is not, but rather a finished melody of sixteen bars, complete in itself, in very slow *tempo*, and of a soft yearning character. The typical melody of the "Son of Man," which always makes its appearance in the orchestra alone, mostly played by the clarinet, also by the violoncello, and once by the violins all together, recurs nine times in the course of the oratorio (this being also a mystic number in the Christian Church). This melody, which is somewhat weak though not void of excellence, would, if transferred to Gounod's *Faust* or *Romeo*, express every bit as well the longing for Gretchen or for Juliet, which we would attribute not to any inaptitude in the composer, but to the indefinite character of the music itself.

Now how does Gounod carry out his programme? He first of all divides all the narrative part, that is to say the part of the Evangelist, between two alternating narrators, a tenor and a bass—an innovation which, from the standpoint of musical variety, must not be condemned. Christ, Mary, and the Angel, have a few melodious solo passages. The chorus occupies almost the whole breadth of the trilogy, together with the recitations of the two narrators, which are to be taken in strict time; both are on a scale of self-renunciation and simplicity such as we have never so fully experienced in any oratorio. The two narrators stick to one note almost entirely, accompanied by the most bald and meagre harmonies. The choruses are equally poor and monotonous, for the most part singing in unison, and even where they develop into four parts they almost always move together, note against note, in all the parts, never enlivened by a fugal or contrapuntal subject, or by a characteristic variation, or by contrary motion. Just as the melodic material is constructed over and over again out of the same few phrases and closes, so are the harmonies also limited to plain chords, sometimes sequences of perfect concords *alla Palestrina*, and sometimes stereotyped chords—characteristic of Gounod—on an enharmonic and chromatic bass. In the instrumentation only do we find somewhat more fulness and brilliancy; here the experienced operatic composer is on safe and familiar ground. The reader unacquainted with the *Redemption* will gain an approximate idea of the style of song in this oratorio if he remembers the vocal prologue to Gounod's *Romeo* ("*Vérone vit jadis deux familles rivales*" &c.). In that prologue there is this same step-by-step, sparsely accompanied, slow choral movement, ending plaggally, with the charm of a solemn mystery. But a whole long oratorio without one single florid subject worked up in an artistic and able manner—such music is indeed a trial to one's patience! Should we try and single out any special numbers for praise? Either all is beautiful in this work or nothing. The tender, idyllic parts are naturally more successful than the powerful and tragic, but both flow on together in one almost indivisible broad plain. And that which is also considered as praise of high classical works—that they appear before us as a whole and do not allow us to think of the single numbers—may be said, at all events on a lower scale, of Gounod's oratorio. We can scarcely say that one part of this score is full of artistic genius and originality, and just as little can we condemn another portion as absolutely common or ugly. In any case only

very religious and, musically, very unpretending listeners would part from this work with any wish to allow themselves to be redeemed by Gounod a second time!

We have gladly acknowledged Gounod's courage in retaining, in oratorio as elsewhere, his individuality, apart from all the classic modellers; as well as the self-renouncing, religious simplicity of his music. Whether it was only religious humility and purely his own intention all throughout which have held him so far removed from all that is greatest and most artistic in music we will nevertheless not inquire. Who can control the hidden psychological changes of motive or intention in the soul of an artist? Who can draw the line and say where he has served the Church of his own free and strong will and where he has done it out of his inner weakness? A man may turn monk from religious feelings, but he may also do so from want of them. One thing appears certain: with the amount of talent which Gounod still possesses he could hardly create another good opera, but he might still believe himself capable of writing an oratorio of the harmless character of the *Redemption*. And he thus showed himself capable of as much self-criticism as religious feeling in deciding to compose the *Redemption*.

PROTECTED RIGHTS OF PERFORMANCE.

THE law of musical copyright in this country is one of the pleasantries in which the Legislature has indulged, probably as a relief to more serious studies. It appears now "that two of the greatest of our judges have gravely discussed the question whether a lady is allowed to sing copyright songs in her own drawing-room before invited guests without being liable to a £2 penalty." If this be the case, then it is with the greatest regret that we must admit that the short Act procured by Lord Folkestone scarcely more than two years ago is already useless. In a letter to the *Times* newspaper on the 18th December last by Lord Folkestone himself, he says, "An Act was passed through the House of Commons two years ago for the purpose of putting a stop to these prosecutions, but was so altered in the House of Lords that it has failed to effect its object."

One difficulty appears to arise from the fact that the proprietor of the music is not always the proprietor of the words, and that while the music may be freely performed in public, the words may not be used without permission of the proprietor of the copyright. We very rarely hear of any prosecution being instituted against the performers of instrumental pieces. But the penalty is demanded from all those who take part. This is no doubt in accordance with the strict legal right of the owner. The "Musical Copyright Performances Act" provides that no penalty shall be demanded unless the composer or publisher states upon the title-page that he reserves that right. The public is altogether unaware of the fact that this does not apply to pieces published before the passing of the Act. Many believed that the new legislation applied to all matters of the sort, and the consequence was that they were mulcted in heavy penalties for innocently breaking the law. The Stationers' Hall Company do not give any information whatever concerning the copyrights entered on their books, but these books are open to any one who wishes to search them, and that way any one can ascertain whether a work has performing copyright, and, if this be the case, to whom it belongs. The agent for the owners of the performing rights is one Mr. Harry Wall, and he withholds information to all but to the subscribers to his society. He does not print a list of the works over

which he claims to hold supervision. It is only because the law compels him to prove his right in demanding penalties that the public can learn the names of the pieces he protects. So that, in fact, information can alone be obtained from those who have suffered. It seems to be an anomaly that the law, which, theoretically, is framed for the benefit of the many against the encroachments of the few, should be so capable of contortion as to compel the many to suffer for the benefit of the few. There is not a single music publisher who does not regret the state of the law, and would willingly see it altered. It is only the few private persons who, holding copyrights, derive as much, perhaps more, benefit by the penalties than by the legitimate sale of copies.

This system of penalty-hunting, involving prosecutions for innocently infringing copyright, is not only vexatious in itself, but it seriously retards all musical progress. The prosecutions—they might be not inaptly called persecutions—would cease if Lord Folkestone would renew his application for a Bill which should settle the matter. At present the right of publication does not include the right of representation. So that while the publishers are willing to give permission to perform certain works printed by their respective firms, they have no control over the right of performance where that exists as a separate arrangement. So great is the ignorance of the public in the matter that encroachments have been made where the right really does not exist. Penalties have been claimed for the performance of expired copyrights, as well as for those which never could legally be supported. For instance, a claim has been recently made for singing the song "My Pretty Jane," the words of which were written by Edward Fitzball, and the music by Sir Henry Bishop. Fitzball, in his "Thirty-five Years of a Dramatic Author's Life," speaking of certain events in the year 1847, alludes to the song "which, having gone through innumerable editions, and twenty years' singing, and was singing as popular as ever at that time by Mr. Sims Reeves, had been resold—that is, the copyright—to Messrs. Goulding and D'Almaine for £500 sterling." This would carry the date of the production of the song as far back as 1827. Making all allowances for the author's general way of speaking of it, and assigning the year 1830 as the date of publication, it is, as the Americans say, "rather a large order" to claim fees for singing a song of which the copyright had so long since expired, that several publishers have editions of their own, as according to the law they have a right to issue. Perhaps we shall next hear of penalties being demanded for singing Purcell's "Come if you dare," because it happens to be popular. It is quite time that some definite decision was made by the Legislature on the subject. Pending this desirable matter, it is as well that all who are interested in the performance of certain pieces should know the risk they run, and by avoiding the protected works, save themselves the penalties and annoyances to which they might otherwise be subjected. So long as there is anything to gain the "protective society" will exist. Remove its chances of profit and it must die from inanition. A letter written by Mr. C. T. Cobham to the *Musical Times* shows that all concerned in the representation of "protected works" are liable to the penalty. This is a great hardship where—as is often the case—the performance is given for the benefit of local charities, and the whole sum realised is insufficient to meet the demands made.

On the principle of "fore-arming" those who wish to avoid litigation, the following list of "protected performing rights" is adjoined as a "fore-warning" to those who may ignorantly expose themselves to the penalty of forty

shillings for each piece given without permission. The thanks of all who are interested ought to be paid to the editor of the *Music Trades Review* for the compilation of the list.

LURLINE (Wallace), and songs, &c., from it, &c.—

- "Angels that around us hover." Chorus.
- "Sweet Spirit, hear my prayer." Song.
- "Chimes of home." Song.
- "Flow on, O silver Rhine." Song.

MARITANA (Wallace), opera, and every song or portion of it:—

- "Sing, pretty maiden." Chorus.
- "It was a Knight." Soprano solo.
- "Tis the harp in the air." Ditto.
- "Angelus."
- "Of fairy wand had I the power." Soprano and baritone duet.
- "All the world over." Tenor solo.
- "Pretty Gitana." Soprano solo and chorus.
- "Farewell, my gallant captain." Tenor solo.
- "Alas! those chimes." Contralto solo.
- "Turn on, old Time." Trio.
- "Yes, let me like a soldier fall." Tenor solo.
- "In happy moments." Baritone solo.
- "Oh, what pleasure." Chorus.
- "Hear me, gentle Maritana." Bass solo.
- "There is a flower that bloometh." Tenor solo.
- "Scenes that are brightest." Soprano solo.
- "This heart by woe o'ertaken." Baritone solo.
- "I'm the King of Spain." Duet.
- "Sainted mother." Duet, &c.

[NOTE.—The songs "In happy moments," and "Scenes that are brightest," are each under separate copyrights, so that each unauthorized performance subjects every performer to penalties of £6.]

- "THE MULETEER" (Balfé). Song.
- "SHE WORE A WREATH OF ROSES" (Knight). Song.
- "CRACOVIANNE POLKA" (Wallace). Pianoforte or orchestral piece.
- "WILL-O'-WISP" (Cherry). Song.
- "THE WINDS THAT WAIT MY SIGHS TO THEE" (Wallace). Song.
- "BY THE SAD SEA WAVES" (Benedict). Song.
- "SWEET AND LOW" (Wallace). Song.
- "WHY DO I WEEP FOR THEE?" (Wallace). Song.
- "BELL-RINGER" (Wallace). Song.
- "ROSE OF CASTILLE" (Balfé). Opera.
- "WHO'S THAT TAPPING AT THE GARDEN GATE?" Song.

LILY OF KILLARNEY (Benedict), opera; and also separate portions of the same, such as:—

- "I come, I come." Duet.
- "It is a charming girl." Tenor solo.
- "In my wild mountain valley." Soprano solo.
- "Let the farmer praise his grounds." Quartet.
- "The moon hath raised her lamp above." Duet.
- "Hunting chorus."
- "Ah, never may that faithful heart." Duet.
- "Villain, you dare." Trio.
- "Trust me." Duet.
- "The Colleen Bawn." Baritone solo.
- "I'm alone." Soprano solo.
- "Your slumbers." Tenor solo.
- "Blessings on that reverend head." Trio.
- "Eily Mavourneen." Tenor solo.

THE BOHEMIAN GIRL (Balfé), opera, and also separate portions of the same, such as:—

- Overture and its arrangements.
- "A soldier's life." Baritone solo.
- "Without friends."
- "Comrade, your hand." Duet.
- "Is no sorcerer near?" Tenor solo.
- "I dreamt that I dwell in marble halls." Soprano solo.
- "The wound upon thine arm." Duet.
- "This is thy deed." Duet.
- "In the gipsy's life." Soprano solo and chorus.
- "From the valley and hills." Quartet.
- "The heart bowed down." Baritone solo.
- "When other lips." Tenor solo.
- "Thro' the world." Trio.
- "Tho' every hope be fled." Quintet.

- "When the fair land of Poland." Tenor solo.
- "Let not the heart for sorrows grieve." Trio.

[NOTE.—The performing rights in this opera were purchased by Mr. Carl Rosa, but Mr. Harry Wall is employed to collect the "penalties." The right of printing the words is vested in Messrs. Johnson & Co.]

WALLACE'S MUSIC.—Certain performing rights are, we believe, claimed over Vincent Wallace's works, or many of them.

With regard to the *Bohemian Girl* it is understood that Messrs. Chappell, the publishers, hold the right to give permission to sing any piece in the concert room. Mr. Carl Rosa owns the privilege of performing the work upon the stage. The *Bohemian Girl* was produced on the 27th November, 1843, consequently, after the 27th November, 1885, the copyright will have expired, and the work will become common property. All the music in Balfé's operas, *The Siege of Rochelle*, 1835, *The Maid of Artois*, 1836, *Catherine Grey*, 1837, *Joan of Arc*, 1837, *Diadeste*, 1838, *Falstaff*, 1838, and *Keolanthe*, 1841, which includes such songs as, "When I beheld the anchor weighed," "The light of other days," "Might I march through life again," "The peace of the valley," "List, dearest, list," "From rushy beds of silver Nile," and others still popular, belong to the expired copyrights, and may be owned by any one who chooses to reprint them.

There is also an impression that the songs in *Mignon*, by Ambroise Thomas, cannot be sung in English, but Mr. Arthur Matthison published the book in America first. It was written for the opera company managed by Mr. C. D. Hess, and registered by Act of Congress as the property of Miss Kellogg. The book having been printed and circulated in America at least four years before it was produced by Mr. Carl Rosa, cannot be either his or any other English manager's exclusive property. There is no international law of copyright between the two countries at present, therefore the right does not exist with regard to that opera any more than with respect to many songs set to words by American writers. It is the duty of all peaceably-disposed citizens to submit to the law, even though it presses heavily upon them. It is also their duty and their privilege to seek to obtain an alteration in the law which is a hindrance to the pursuit of art and the cause of innumerable petty vexations.

There should be no right to prohibit the performance of any work occupying less than twenty or twenty-four pages of ordinary print. The law should repeal or equalise all existing copyright performing acts. Those who attempt to extort penalties without previous notice should be made amenable to the law concerning vexatious prosecutions. The judges should have a discretionary power where the law allows penalties, and by so reducing the amounts to be paid to the common informer, and by refusing his costs, make it not worth his while to sue for them.

OUR MUSIC PAGES.

J. S. BACH is always spoken of as unrivalled in the composition of fugues. But who has surpassed him in the composition of dances? Play the Minuet and the Gavottes we give in our music pages, and say if anything can in its way be more admirable. What grace and tenderness in the Minuet! What joyousness and healthy vigour in the Gavottes! One is delighted with them from the very first, and likes them better at every repetition: "increase of appetite grows with what it feeds on." The truth of what we said in the review of E. Pauer's "Traditions Classiques—J. S. Bach," from which these two pieces are taken, is well testified by them. Our forefathers knew something of expression; with them music was not pure form, as some seem to think.

Foreign Correspondence.

MUSIC IN BERLIN.

March 13, 1884.

SEVEN concerts given by Hans von Bülow in less than a fortnight offer sufficient material to fill seven letters of usual size, but I am obliged to limit myself to the general observations, that the great artist, as he did two years ago, elevated his public far above the level of common emotions, as well when conducting his admirable Meiningen band, as when he sat down to the piano; and that he interpreted with the same perfection the old composers, Beethoven, Spohr, Weber, as he did the new ones, Wagner, Raff, and Brahms. Furthermore, that, contrary to his custom, he produced this time his own compositions, not at his own concerts, but at the "Philharmonic," where he met with an enthusiastic reception; and lastly, that a speech made by him in the same Phi harmonic concert, in which he compared our Royal Opera to an equestrian circus, spread great agitation all over Berlin. General opinion blames him very severely, and indeed, neither the words nor the occasion were well chosen by him; but as to the substance of his speech, everybody is on his side. In fact, the necessity to purify and regenerate the first musico-dramatic institution of the German Empire is most urgent. Some years ago Anton Rubinstein, when he withdrew his opera *Feramos* after a number of rehearsals, said that the Berlin Operahouse was not an artistic institution (Kunstinstitut), but a barrack (Kaserne). He gave his judgment privately; Bülow, according to his hot temperament, in public. It is to be hoped and expected that the latter way will prove the more sure to hit the mark, in putting an end to the torpidity of this large body, whose members, if well conducted and directed, could perform wonders of force and agility.

It was rather dangerous for any other artist to venture into the neighbourhood of Bülow's concerts, and very few concert-givers succeeded in exciting attention. Among these was the composer, Richard Metzdorff, who gave a concert (23rd February), the programme consisting exclusively of his works—"Tragische Symphonie," songs and fragments from the opera *Rosamunde*. In these compositions Herr Metzdorff appeared as an excellent musician, trained in every branch of his art, but not gifted with the necessary *quantum* of imagination and originality to captivate the hearer's attention for two long hours. A second composer, Robert Henriques, from Copenhagen, presented himself in a more modest manner in a concert given by him, in company with his sister Fernanda, a very remarkable piano player (1st March). Three *salon* pieces, "Albumbblatt," "Humoreske," "Mazurka," for violoncello, were performed by himself with much taste, and were warmly welcomed by the public. A third successful concert was that of Jeanne Becker (12th March), the daughter of the famous violinist, Jean Becker, founder of the "Florentiner Quartett," which ten years ago excited enthusiasm all over Germany and Italy. This young lady has, after one year of residence in our city, acquired a brilliant position in the Berlin artistic world, and is justly considered one of our first pianists. The classical direction given to her studies by her father and by her piano-teacher, Bargiel, was evident in her playing as well as in her programme—a sonata for violin by Bargiel (accompanied by Professor Wirth), Beethoven's sonata in C sharp minor, and smaller pieces by Schumann and Chopin.

Nothing is more interesting for our amateurs than the results of musical education, so the large hall of the

college, "Graues Kloster" (Grey Friars), was filled to the last place on the evening of March 5th by the friends of classical music, who arrived from all parts of the town to hear Heinrich Bellermann's choruses from Sophocles' *Aias*, executed by the choirs of the college and the University, both being under his direction. On this occasion the choirs, as well as the solo-singers, Frau Reimann, Dr. Rudolf Meyer, and Dr. Gudopp, did their duty to the fullest extent, and Bellermann's success was a double one, for the charm of his composition was not less generally acknowledged than is his merit as a teacher. Happily his example is followed by more than one of our fourteen colleges, especially by the "Königstaedisches Gymnasium," where Adolf Cebrian is following the way shown by Bellermann, and with equal success. The programme of his next concert (15th March), consisting of part-songs by Melchior, Frank, Eccard, Handel, Bellermann, and Grell, sufficiently proves the spirit of classical earnestness which reigns in the musical instruction of this school. I finish the pedagogical part of my review by mentioning the last scholars' concert of the new Academy of Music (24th February), founded by Theodor Kullak, continued after his death by his son Franz. Here also the number of the hearers was equal to the interest of the performances, and there is no doubt that Franz Kullak has all the necessary qualities to maintain the celebrated school at the same high level to which it was raised by his father.

A comparison between singing and orchestral playing in Berlin would turn to the disadvantage of the latter, if we had not the excellent Philharmonic band, or if we were not able to keep it. And this will be impossible without a subvention of at least 40,000 marks yearly, and as the State has declined this sum, a proposition has been made to the municipality to grant it. Consequently, the decision is eagerly expected in the musical circles of all parties, for nobody knows how we should get on if we had the misfortune to see this magnificent orchestra dispersed in different directions. Quite lately the Philharmonic concerts were of peculiar attraction, by presenting two composers, hitherto unknown in Berlin, Theodor Gouvy, of whom we heard a very interesting octet for wind instruments, played in masterly style by Herren Andersen (flute), Lechner (oboe), Rode and Oehler (clarinet), Schömberg and Krüger (fagott), Mahns and Richter (horn), and Eduard de Hartog, the author of two charming orchestra fantasias, "Villanella" and "Sevilana," which were heard by the public with much pleasure, and so also were his "Pensées de Minuit" (also for orchestra), given at the same time at the Bilsle concert.

LEIPZIG, March, 1884.

THE Euterpe has only to give its last concert and then its task for this season will be fulfilled. In the seventh concert we heard, besides the two movements of Schubert's unfinished symphony, the seldom-performed overture to *Julius Caesar* by Schumann, and variations for orchestra by Iwan Knorr. The latter work, a novelty, shows remarkable talent and many successful sections, but contains besides many ugly, artificial, and far-fetched ones. The concertmeister of the Euterpe, Herr Raab, played the violin concerto of Goldmark (a piece that never warmed us) and three movements of the violin suite No. 3 of Franz Ries; he succeeded very well with the latter. Fräulein Schärnack from Weimar received well-merited applause for her singing of Lieder by Rubinstein, Scharwenka, &c., &c. The eighth concert brought also a novelty, "Die Jagd nach dem Glück," Phantasiestück for orchestra by Nicodé. Besides, we heard the little

symphony in C major by Mozart, Beethoven's fourth concerto and *Variations sérieuses* by Mendelssohn; the concerto by Beethoven was excellently played by Fräulein Melanie Albrecht from Leipzig; and Herr Carl Scheidemantel from Weimar, proved himself to be a very remarkable baritone. To our great regret we were unable to go to the ninth concert. The fourteenth Gewandhaus concert brought Beethoven's Pastoral Symphony and the overture "Im Hochlande" by Gade; Fräulein Enny Emery and Fräulein Tiedemann were the soloists of the evening. The first played with great bravura Rubinstein's D minor Concerto, Novelette by Scharwenka, air by Gluck, and Rigaudon by Raff, and obtained a very remarkable success. Fräulein Tiedemann is a very intelligent singer, who will always please, but will never charm and create enthusiasm. She sang a concert aria by Mozart, and Lieder by Schubert and Rubinstein. In the fifteenth Gewandhaus concert we heard a very interesting novelty, *Iphigenie auf Tauris*, dramatic scene for soli, chorus, and orchestra, by Theodor Gouvy, which bears full and brilliant testimony to the composer's serious and noble striving, to his great power of invention, and to his masterly style of orchestration. Orchestra and choir were excellent, and also Herr Schelper; the other soloists, whose names we prefer not to tell you, were very unsatisfactory. Besides, there was the third part of Schumann's "Faust," executed in a very creditable manner. The sixteenth Gewandhaus concert opened with the Manfred overture by Schumann, and that work excited, as it always does, great enthusiasm. Then Fräulein Spiess, renowned alto singer, sang "Memnon" and "Geheimniss" by Schubert, orchestrated by Brahms, without succeeding this time in warming the public; perhaps it was on account of the not happy orchestration. A real enthusiasm came with the B minor suite for strings and flutes by J. S. Bach, whereon Fräulein Spiess followed with three Lieder by Brahms, which she interpreted very finely and with which she had a great success. The second part of the concert consisted of the symphony (No. 3, F major) by Brahms. The work contains excellent workmanship, as one naturally expects from a man like Brahms, and offers much interest; but the stream of invention does not flow freely, and one encounters many reminiscences of older masters (Mendelssohn, Schumann, also of himself); the work lacks inspiration, there are pauses; and though of course a man like Brahms knows how to help himself in a skilful manner, every one who can see deeper cannot fail to remark these deficiencies. The orchestration is somewhat heavy, though now and then very effective. The reception of the symphony and of the composer, who conducted, was of course a very brilliant one. The seventeenth concert brought, in remembrance of the death of Richard Wagner, that composer's Faust-Overture; the A major symphony of Beethoven formed the conclusion. As Herr Capellmeister Reinecke was ill, Herr Capellmeister Nickisch undertook the direction, and performed his task, as regarded the overture, in a brilliant manner; but we cannot agree with his too-sharply pointed conception of the symphony, and with his slow tempi. Frau Schimon-Regan sang with wonted mastery, and Herr Skerlé from Mannheim proved himself an excellent virtuoso on the harp. It is to be regretted that harp-players have not one eminent work in their repertoire, and that they are forced therefore to play always pieces of positive worthlessness. Will not one of the eminent masters now living interest himself for this instrument? We fancy a harp establishment like that of Erard's ought to feel the necessity of procuring better music for the harp, if only to sell more instruments;

for who will continue to play the harp if there is no acceptable literature for that instrument? The eighteenth Gewandhaus concert opened with the overture to *König Manfred* by Reinecke. Although the overture belongs to the repertoire of the Gewandhaus concerts, and has no longer the charm of novelty, yet it was received with enthusiasm and brought to the composer the honour of a recall; also the first suite of Franz Lachner in D minor was warmly received. Fräulein Dora Schirmacher from Liverpool, a former scholar of the Leipzig conservatory, played the concerto in E minor by Chopin and short pieces by Bach, Field, and Rubinstein, and proved herself an excellent artist; she combines with a good technique a poetic but sound and natural perception. The songs were given by Frau Moran-Olden, who will soon be a member of our opera as *prima donna*. She sang an air from *Iphigenie* by Gluck, and Lieder by Wagner, Weber, and Mozart, and she had, like Fräulein Schirmacher, a great success. Under the protection of Herrn Brodsky a new Quartett-Verein has been formed, consisting of the named gentleman and the Herren Novacek, Sitt, and Leopold Grütz-macher; they gave a *soirée* in which a little, seldom-heard, and not important quartet by Haydn, the violin sonata by Brahms (one of his weakest works), and the C sharp minor quartet by Beethoven, were executed. On account of the enormous (a rare occurrence with us) *réclame*, expectations were raised to the utmost height, and, it is only natural that they were after all not fulfilled. The *ensemble* was good, but the will of the first violin was too domineering, and the contrasts too rugged, too much calculated. Till now this quartet party cannot vie with the other one directed by Herren Concertmeister Röntgen and Petris. Brahms played his sonata himself with Herr Brodsky, and received an ovation.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, March 12th, 1884.

TWO events in our present season will be long remembered—the performance of Beethoven's "Missa Solennis" by the Gesellschaft der Musikfreunde in an extra concert, and the visit of Anton Rubinstein. The "Missa" has not been heard in Vienna since 1874, under Brahms (the first one being in 1845, as *concert spirituel*). The first performances in London were in 1846, by the Philharmonic Society, and in 1854, twice, by the Sacred Harmonic Society. If there has been another one since that time I cannot say exactly, and would feel much obliged for information.* The said performance last week was a splendid one, studied and conducted with great care by our Concerthdirector, Herr Gericke; the Singverein won another victory by it. The *solis* were confided to Mmes. Wild and Papier, Herren Walter and Rokitsansky, of whom the second-named, with a chaste voice and delivery, was the most prominent. The "Missa" made a deep impression, and there was only one general wish, to hear it oftener. The Philharmonic gave its sixth concert, in which was heard for the first time in Vienna the new serenade by C. V. Stanford, since performed at the Crystal Palace.† The fine work met with a very animated

* The "Missa Solennis" was performed at Exeter Hall in 1870; at the Symphony Concerts in 1882, under Mr. C. Hallé's direction; at the Richter Concerts in 1883 and 1884; and it will be given at the concert of the Royal Albert Choral Society, under Mr. Barnby, on the 2nd of April next.

† The serenade was written for and produced at the last Birmingham Festival. It was also given at the Richter Concerts in the same year.

MINUET from BACH'S first Violoncello Suite.

For Pianoforte by E. PAUER.

Moderato con gran espressione. ($\text{♩} = 88.$)

The musical score is written for piano and bass staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo and expression are marked as "Moderato con gran espressione. ($\text{♩} = 88.$)". The score is divided into five systems. The first system starts with a mezzo-forte (*mf*) dynamic and includes a *dolce* marking. The second system features a forte (*f*) dynamic. The third system includes a crescendo (*cresc.*) marking. The fourth system includes a piano (*p*) dynamic and another crescendo (*cresc.*) marking. The score concludes with a final cadence. Various musical notations, including slurs, ties, and asterisks, are used throughout the piece.

MINORE.

The musical score is written for piano in a minor key, indicated by three flats in the key signature. It consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The third system includes a *rit.* (ritardando) marking. The fourth system has a *p* dynamic. The fifth system is marked *espressivo* and *fz* (forzando). The sixth system concludes with the instruction *Minuet D. C.* (Da Capo). Various musical notations are present, including slurs, ties, and asterisks (*) indicating specific performance points or repeats. The piece ends with a double bar line and repeat dots.

TWO GAVOTTES from BACH'S sixth Violoncello Suite.

For Pianoforte by E. PAUER.

1. Allegro moderato. (♩ = 152.)

1. Allegro moderato. (♩ = 152.)

mf

f

mf

f

p

2.

f pesante
p
f
p

mf
cresc.

f
p
ff
p

f
p

p dolce

ff
p
ff
p Gavotte I. D. C.

The musical score is written for piano in 2/4 time and D major. It consists of six systems of staves. The first system begins with a piano number '2.' and features a melody in the right hand and a bass line in the left hand. Dynamics include *f pesante*, *p*, *f*, and *p*. The second system continues the melody and bass line, with a *cresc.* marking. The third system includes a *ff* dynamic and a *p* dynamic. The fourth system features a *f* dynamic and a *p* dynamic. The fifth system includes a *p dolce* marking. The sixth system concludes with a *Gavotte I. D. C.* marking. The score is marked with various articulations and phrasing slurs.

reception; the applause after the intermezzo was so general that it was a real summons for a repetition; but Herr Richter wisely went on, in the hope of repeating the whole serenade another time. The performance was scrupulously exact, and the composer himself would, I think, have been satisfied with it. The programme included besides, Brahms' Tragic Overture, the Symphony in B flat by Volkmann, and Beethoven's violin concerto, performed by Herr Concertmeister Rosé (from the Hofoper orchestra), who becomes more and more a favourite with the Viennese, especially by his quartet *soirées*. With Joachim a classic reading of that concerto has reached its climax; after him it is enough to say Mr. X. was a first-rate performer, who deserved the warmest applause. And so it was here. In Hellmesberger's second quatuor evening we heard the second sestet by Brahms, a piano quintet by Goldmark, and Schubert's octet, all of which were carefully performed. The fifth concert of Kretschmann's orchestral concerts opened with Spohr's Nonetto, Op. 31, perhaps never heard before, though it is the real Spohr in his best mood. Bach's concerto in D minor showed again the gigantic majesty of that hero; Herr Rückauf, on the piano, gave a sound interpretation of his share of the work. A novelty was an overture to Schiller's *Braut von Messina* by Rufinatscha, who—as was the deceased Nottebohm—is much esteemed as teacher in composition. Symphonies, quatuors, &c., of his are heard from time to time; his latest work is very pleasing, and it is, indeed, worthy to be brought to a hearing with a great orchestra. The second concert of the Singakademie (with orchestra) was devoted to Schumann's ballad, "Der Königssohn," and Händel's "L'Allegro, il Penseroso, ed il Moderato." I remember well to have heard the latter in 1863, July 8th, in St. James's Hall, when Herr Otto Goldschmidt conducted, and Mme. Lind-Goldschmidt sang the soprano part. Then only the two first parts were given; we had here also the third part. The arrangement was by Robert Franz. Both works were listened to with great attention; all went well, and the concert afforded besides proof that it is not always necessary to look out for first-rate and pretentious solo singers. Private singers and pupils of the Conservatoire filled their place in a most satisfactory manner. There were many private concerts to mention, but all have been placed in the shade by the appearance of Rubinstein, as above mentioned. He gave a concert in the great hall of the Musikverein, two in Bösendorfer's saloon, and two others again in the former great hall; and all were crowded to suffocation. With one exception, when Rubinstein played his "Bal costumé" for four hands with Mme. Essipoff, he executed all his programmes alone, some eighty and more numbers, among which Beethoven's sonatas, Op. 27 in C sharp minor, 31 in D minor, 53, 57, 101, and 109; Schumann, Op. 11; Chopin, B flat minor; Weber, A flat; Schumann's Kreisleriana, Etudes symphoniques, fantasia, Op. 17; ditto Schubert, Op. 15; and many other pieces by Scarlatti, Bach, Mozart, Haydn, Händel, Mendelssohn, Schumann, Chopin (about sixteen smaller pieces), Field, Thalberg, Liszt, Henselt, Tschaiakowsky, Liadoff, Nic. Rubinstein, &c. He himself had the intention to play nothing of his own composition; but he gave way at last, and chose some smaller pieces, as miniatures, preludes, and the above-mentioned "Bal costumé." The impression of his playing was in every respect a great one, the greatest applause was incessant, the enthusiasm as high as possible. Who will have the courage to play soon after him? And yet it is so: concert after concert is announced; vanity never will die. However, there will always be an exception. There is a little boy nine years old, a Viennese,

who will appear in a few days for the first time in public. He is said to be a phenomenon, another Mozart. He plays by heart Bach's preludes and fugues (the whole Wohltemperirtes Clavier); and not only that, he plays them also in other keys, plays variations on any suggested theme, and so on. Rubinstein heard him privately, and, like every one else, was astonished. His name is Julius Plüwer, a disciple of Professor Hans Schmitt, who instructed also Flora Eibenschütz, the wondrous child. Another Mozart! What a prospect for the musical world! May he prosper, the happy boy, and better than so many others—as, for instance, Benoni, of whom was performed a mass in one of the churches in Vienna, composed in his eighth year! an opera composed five years later, and performed in the Hofoper. And now, where is Benoni? Who knows anything of him?

In the Hofopera weather always looks squally. There is no end of petty jealousy between the female singers, and, therefore, constant change in the programme. One of the victims was the opera *Colomba*, which is delayed till the autumn, and so is a cyclis of Weber's and Gluck's operas. A repetition of *Czar und Zimmermann*, by Lortzing, and *Stumme von Portici*, by Auber, suffered from the bad choice of singers; twice performed, both were laid aside. The *Freischütz* had no better lot. The small opera, *Der Hund des Gärtners*, by Grisar, was heard for the first time in Vienna; but wanting the French *chique*, after the second evening it followed its fellow-sufferers. We hope now for Cimarosa's *Matrimonio Segreto*, with quite a new libretto, recitatives, and augmentations in the instrumentation. The opera was first produced in Vienna in 1792, by order of the Emperor Leopold, who was so pleased with it, that he demanded a repetition just after the end of the performance. On March 20th we shall have a short Italian cyclis of twenty evenings (till May 15th), Impresario, Merelli. On April 25, Mme. Materna and Herr Winkelmann leave Vienna for New York, engaged for Gastspiele.

Operas performed from February 12th to March 12th: *Lohengrin* (Feb. 13, the anniversary of Wagner's death), *Der König hat's gesagt* (twice), *Czar und Zimmermann* (twice), *Die Stumme von Portici*, *Templer und Jüdin*, *Der Hund des Gärtners* (and a ballet, twice), *Lucia*, *Tristan und Isolde*, *Die Hugenotten*, *Die Nachtwaendlerin*, *Wilhelm Tell*, *Walküre*, *Lu-rezia Borgia*, *Der Freischütz* (twice), *Der Prophet*, *Carmen* (twice), *Die Meistersinger*, *Fidelio*, *Jeanneten's Hochzeit* (and the ballet *Melusine*), *Tannhäuser*, *Faust*, *Die Jüdin*.

Reviews.

Joan of Arc. A Symphonic Poem. Op. 19. By MORITZ MOSZKOWSKI. Arranged as a pianoforte duet by the composer. (Edition No. 8580; 5s.) London: Augener & Co.

MOSZKOWSKI'S *Joan of Arc* has been performed and applauded in various German towns. It is the work of a young man, but a work of great and decided power, poetic in conception, and marked by the stamp of distinction. The arrangement for the pianoforte of an orchestral composition—especially a modern orchestral composition—is a severe ordeal. Moszkowski's work has passed this ordeal successfully. Although an orchestral composition subjected to such a process always loses some of its beauty and impressiveness, the present arrangement is so well done that the loss is comparatively small. The composer was inspired by Schiller's play,

The Maid of Orleans. He, however, did not attempt to tell the whole story, but confined himself to the musical illustration of a few moods and events. The work consists of four divisions of vast proportions, which bear the following superscriptions: 1, Joan's pastoral life, her exalted mission is revealed to her in a vision; 2, Inner discords, reminiscences; 3, The conquerors enter Rheims for the coronation; 4, Joan in prison, she breaks her chains, victory, death, and apotheosis. Although not in orthodox symphony form, *Joan of Arc* is still less in the form of Liszt's symphonic poems. The three first movements—the charming pastoral, the thoughtful meditation, and the gorgeous triumphal march—seem to us the most successful parts of the work: their programmes are more suitable for musical treatment than the programme of the fourth division. Those acquainted with Moszkowski's charming pianoforte pieces will, no doubt, hasten to possess themselves of this work in another *genre*; those to whom the composer is still a stranger (it is to be hoped that there are not many such), should regard this review as a recommendation and introduction.

Six Minuets. By LUIGI BOCCHERINI. Selected and arranged for the pianoforte by E. PAUER. (Edition No. 8062; net, 1s.) London: Augener & Co.

BOCCHERINI was in his day one of the most-played chamber composers. But who knows now his sonatas, trios, quartets, quintets, &c.? And yet he lived no longer ago than from 1743 to 1805, was, in fact, a contemporary of Haydn and Mozart. *Sic transit gloria mundi.* Still, though at present numbered with the old-fashioned, he is not altogether forgotten. His minuets at least continue to enjoy the favour of the fickle public. We say "fickle public," because Boccherini does not deserve the almost absolute neglect into which he has fallen. Indeed, the six minuets before us prove it, or rather hint at it. Hence we take the liberty of drawing our readers' attention to them. As the arrangement is by Professor Pauer, we need not say anything about it.

Petite Ecole de la Vélacité (sans Octaves). Short School of Velocity (without Octaves). Par LOUIS KOEHLER. (Edition No. 6521; price 1s.) London: Augener & Co.

It is scarcely necessary to say anything in favour of the composer of this new addition to the stores of educational music. His numerous works, noticed from time to time in these pages, must have convinced even those who have not made a more intimate acquaintance with them that he was a competent writer and an artist out of the usual way. The first instalment of the studies which forms a "Short School of Velocity" alone would have distinguished the writer as worthy to stand among those who approach a self-imposed task from a sense of duty and a confidence in their own fitness. This "School of Velocity" contains some twenty melodious exercises, without octaves, which are well calculated to equalise the power of the hands in pianoforte playing. The passages are similar in style in each study, and they are, moreover, "invested with artistic merit" by the musical skill of the author. It is proposed to continue the series, by similar books of studies, and so form a practical and useful course.

Gavotte by Geminiani. Arranged for Piano by CHARLES HALLÉ. London: Forsyth Brothers.

ORIGINALLY written for the violin, this quaint piece of

old-fashioned music is now at the service of those who delight in such arrangements for the piano. Mr. Charles Hallé's name is sufficient to imply that the share of the task of transcribing has been done by a competent hand.

Concordia (a collection of works by standard authors, selected, fingered, revised, and arranged for pianoforte duet). By E. PAUER. (Edition No. 8533, price 1s.; No. 8534, price 1s. 4d.; No. 8537, price 1s.) London: Augener & Co.

THESE three parts comprise selections from the works of Haydn, Mozart, and Schubert, all arranged in an easy and interesting style. The primo part is intended to be played by young pupils, for in each piece it is set without octaves for the hands to span. There are six pieces in each collection, and their educational value is certified by the skill and experience which are manifest in the form in which they are given. The smallness of the cost, at which they are published would alone serve as a means of recommendation, apart from that which they must possess as coming from their editor.

Eighteen Short Pieces for Pianoforte Duet. By CORNELIUS GURLITT. Op. 136. London: Augener & Co.

FEW writers for the pianoforte have been more successful in their contributions for the purpose of leading out young faculties than the author of these interesting little pieces now under notice. The part for the first pair of hands is extremely simple, even though it demands a certain advance in practice to that accorded for the execution of the "secondo" part, which is entirely within the compass of five notes. The first eleven numbers are in octaves, that is to say, each hand plays the same phrases in octave part. The rest are set in a very easy way, but all are among the most successful effects of a thoroughly musical mind, possessing a full knowledge of the needs and sympathies of young players.

Original Works for the Organ. By SCOTSON CLARK. Vol. 3. (Edition No. 8753C; price 4s.) London: Augener & Co.

THIS third volume contains twenty-three pieces in all. Some are available for the concert-room, such as the minuets, marches, and gavottes; the others, and those which form the majority, are designed for use in church. These are each and all distinguished by that independence of thought and treatment which would ensure attention for any composer's works. Some of the Communion pieces are beautiful specimens of devotional music. There is a "Magnificat" which alone would have been creditable to any author, not to mention the other works which the organ player will delight in. Beautifully and clearly printed, and issued at a cheap rate, these volumes ought to find their way into the hands of all organ players and students.

Trois Petits Morceaux pour Violoncello et Piano. Op. 39. Par W. FITZENHAGEN. (Edition No. 7678; net, 1s. 4d.) London: Augener & Co.

THE violoncello literature is not so very rich as to allow cultivators of this instrument the luxury of being squeamish. In the present case, however, their indulgence is not called into exercise. The three short compositions of Fitzenhagen's Op. 39 are light drawing-room pieces, which as such fulfil all just demands, exhibiting tunefulness, elegance, and *savoir faire*. That the violoncello is treated effectively goes without saying—the name of so

distinguished a virtuoso on that instrument is indeed a sufficient guarantee for that. Our favourite is the alternately dreamy and exulting *cavatina* with its broad and often piquantly modulated *cantilena*; but also the leisurely *Ländler* and the gay *Tarantella* will give pleasure. The violoncello part is easy, and the pianoforte part interesting without being difficult.

Practical Course of Instruction for the Violin. By MORITZ SCHOEN. Parts 7 and 8. (Edition Nos. 7617 and 7618; price 1s. each.) London: Augener & Co.

TWO more parts have been added to this most valuable course of instruction for the violin. The first, No. 7, contains six easy and melodious duettinos for two violins in various major and minor keys, the upper part of which is in the first position. The lower part, intended to be taken by the master, is more difficult in character, but there is no reason why the pupil should not occasionally interchange with the master, and benefit by the action. Each duet is a little masterpiece of melody and form, and is well calculated "to lead by easy ways to that high goal to which each earnest-minded soul aspires."

Part 8 contains "fundamental instructions in the study of the positions, with examples and easy melodious duettinos for two violins in various major and minor keys" in the third position. There is prefixed to the examples some verbal instructions and directions as to the meaning and purpose of "the positions." These remarks are illustrated by musical examples, in every case melodious and pleasing.

The remarks and exercises are founded upon the best and most approved principles, so that the work when completed will form one of the cheapest and best "courses" now before the public.

Fifty-eight English Songs. By Composers chiefly of the Seventeenth and Eighteenth Centuries. Selected and arranged, with Pianoforte Accompaniments, by JOHN HULLAH. (Edition No. 8844; price 3s.; or in four books, No. 8844a to d, each 1s.) London: Augener and Co.

THIS is a new edition of an already popular collection of English songs, which is well known as a generally representative selection of melodies which for the most part owe their birth to English minds. They represent a period of nearly two hundred years in history, and include specimens of the writing of nearly every notable English composer during that period. There is a large store of wealth yet unexplored in the same region, and as the interest in English music is on the increase, it may be hoped that some further specimens may be obtained for the delectation of those who can appreciate the charms of pure melody. The work before us has a special interest at this present moment because of the recent decease of the editor. The preface which accompanied the collection—bright, learned, and genial in tone—is a refreshing memory of the author, who in this, like the writers of the songs he has brought together, "though dead, yet speaketh."

To Mary in Heaven. Part-song by G. A. MACFARREN. London: Stanley Lucas, Weber, & Co.

AN excellent setting of the famous words of Burns, written for the Glasgow Select Choir, and sung by that

body with good effect. Some of the vocal effects, as for example the iterated figure for the bass voices in the middle movement, are entirely new in a vocal work.

Lips that beguile. Song. By POPPIE ROWE. London: A. Hays.

THIS is a curious composition. The melody is not original. In some places there are more notes than might be expected from the indication given by the time sign, and nearly every bar contains some violation of grammatical rules. It is a pity that so much good paper and print should have been ill applied.

The Bells of the Monastery, and "All is fair in Love and War." Songs. By W. C. LEVEY. London: Augener & Co.

THE first-named is an admirable song, vigorous in melody, clever in the accompaniment, and well calculated to produce a good effect when well sung. The second is a dramatically interesting story, well told in good verse, associated with singable and striking music.

Good Cheer. Song. By J. ALEXANDER. London: Augener & Co.

A FAIRLY well-written song, with a chorus in changed rhythm, according to modern fancy. The accompaniment is good, and by its variety helps to conceal the want of originality in one or two of the phrases.

Music. By HENRY C. BANNISTER. Eleventh Edition. Cambridge: Deighton, Bell, & Co.

TEN years ago, when this handy little work was first published, an extended notice was given in these columns, describing the object and purpose of the book, and recommending it as eminently qualified to fulfil the purpose for which it was designed. That the success which it deserves has been meted out to it is proved by the appearance of this, the eleventh edition, which practically amounts to one edition each year since the time of the original production. Certain alterations and improvements rendered necessary by advancing years have been made from time to time, and "Bannister's Music" still keeps, as it deserves, a prominent place in the estimation of students and teachers. It is with pleasure that the opportunity is here taken once more to commend it as a valuable, useful, and practical work, worthy of continued patronage and support.

The History of Music. By EMILE NAUMANN. Translated by F. PRAEGER. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc. London: Cassell & Co. Limited.

THIS serial issue, now drawing to a conclusion, contains in the twenty-first and twenty-second parts an interesting though somewhat short account of the English musicians of the reign of Queen Elizabeth by the editor. Herr Naumann brings his portion of the history down to the middle of the eighteenth century. As there are only two numbers to complete the publication, it is feared that the most important part of musical history—namely, that which began with Mozart and is still in progress—will not be dealt with in a very elaborate form, unless it is intended to extend the work to a greater length than that already announced.

Concerts.

CRYSTAL PALACE CONCERTS.

ON February 23rd the 199th anniversary of Handel's birth was commemorated by the performance of his *Acis and Galatea*. The vocalists were Miss M. Davies and Messrs. Piercy, Chilley, and Bridson.

On March 1st the programme commenced with Berlioz's "Waverley" overture, published as Op. 1. It is a pleasing work, but so orthodox in form and mild in treatment that, except for certain touches of orchestration, one would scarcely recognise the Berlioz of the Fantastic Symphony or the *Faust*. Miss Mary Krebs played Mendelssohn's concerto in G minor; but her reading of this well-known work was not altogether *sans reproche*. She afterwards gave with much success Liszt's "Rhapsodie Hongroise," in E flat, was recalled, and played Mendelssohn's "Perpetuum mobile." The principal attraction of the afternoon was Hermann Goetz's beautiful symphony in F, first given at these concerts in 1879; it was splendidly performed under Mr. Manns' direction. Mlle. Carlotta Badia was the vocalist.

On Saturday, March 8th, Miss Emily Shinner, whose successful *début* at the Popular Concerts we noticed last month, appeared here for the first time, and played Spohr's concerto in E minor (Op. 38). We think that with study and experience she will become an excellent artist. She was much applauded. In speaking of Miss Shinner we ought to mention that last month we described her incorrectly as a former student of the Royal Academy. The novelty of the afternoon was the "Scènes Poétiques" of Mons. Godard: the music is extremely graceful, and the scoring charmingly poetical and picturesque. There are in all four numbers: the first, "Dans les Bois," was omitted. Miss Shinner also played solos by Leclair, and, with Miss Agnes Miller (a pianist of promise), two numbers from Brahms' first set of Hungarian Dances. Both ladies were well received. Mr. E. Lloyd sang with his usual success songs by Mozart and Beethoven. Schubert's Symphony in E, completed by Mr. J. F. Barnett, was given here for the second time; and Sir G. A. Macfarren's overture "King David" for the first time.

On March 15th Herr Joachim made his first appearance here this season, and played a violin concerto in A by Mozart. The composer wrote it (with four others) in 1775. Herr Joachim discovered the concerto some twenty-five years ago in Salzburg, and played it in Hanover. The work has only recently been published in Messrs. Breitkopf's and Härtel's new and complete edition of Mozart's works. The music is very charming, though not in any way remarkable. There are several interesting points with regard to form which show that Mozart, if he lived now, would appreciate the efforts made to obtain unity of effect by connecting in various ways the different sections of a work. Herr Joachim also played his own variations for violin and orchestra. The rest of the programme does not call for special mention. Schumann's Symphony in C was splendidly performed, and Miss Thudichum sang in an effective and intelligent manner songs by Meyerbeer and Sullivan. Raff's "Notturmo and Tarantella," from his "Italian Suite," brought the concert to a close.

On Saturday, March 22, two new works of Herr Dvořák were performed here under his direction. The first, a "Notturmo" for strings only, is a short but most interesting piece of polyphonic music. From first to last bar there is a perpetual flow of melody, first over a pedal bass, and afterwards over a "ground" bass. The second

was a "Scherzo Capriccioso," written for a large orchestra. It is clear in form; the themes are treated with great ingenuity, and altogether it is a most brilliant and effective piece of writing. It was much applauded. Mr. J. W. Winch sang the two "Gipsy" songs mentioned in the Philharmonic notice in another part of these columns; he was accompanied by the composer; the second was encored. Mlle. Janotha gave a very satisfactory reading of Schumann's pianoforte concerto, and played besides some Chopin solos. The programme included Mozart's "Prague" Symphony and the "William Tell" overture, conducted by Mr. Manns.

PHILHARMONIC SOCIETY.

WE can only give a brief account of the two interesting concerts given by this Society on the 6th and 20th of last month. There was no novelty at the first, but the performances of Bennett's *Paradise and the Peri* overture and of Brahms' symphony in D, under the direction of Mr. C. V. Stanford, gave much satisfaction, and the Society will not make a bad choice if he is elected as future conductor. Madam Norman-Néruda played Spohr's "Concerto Drammatico" in brilliant style. Mlle. Marie Krebs gave Beethoven's concerto in G; M. E. Pirani had been announced for Schumann's concerto, but at the last moment there was some impediment, and Mlle. Krebs consented to play without rehearsal, and did so to the satisfaction of the audience. Miss Griswold sang in an effective manner "Air du Livre," from *Hamlet*. Mr. J. W. Winch was announced, but unable to appear.

On Thursday, March 20, the programme was of special interest, for it contained a new work by Herr Dvořák, and, besides, his symphony in D and second Slavonic Rhapsody, all three conducted by the composer. The novelty, an overture entitled "Husitská" is a clever and interesting piece of programme music. We have a phrase from an old "Hussite" hymn which is heard again and again during the piece, and which reminds us of the "Hussite" insurrection under the valiant Ziska. A programme is thus suggested, otherwise the overture comes under the category of absolute music. At the close of the performance the composer was much applauded. The two other works have been noticed in the MONTHLY MUSICAL RECORD when performed a few seasons ago, both at the Palace and Richter concerts.

The programme contained besides Beethoven's *Leonora*, No. 3, and Mendelssohn's concerto in G minor, played in first-rate style by Mlle. Janotha. Mr. J. W. Winch appeared in place of Mr. Maas, and sang with great success two very charming gipsy songs by Dvořák; he was accompanied by Mr. O. Beringer. Mlle. Janotha also played as solo Chopin's Polonaise in F sharp minor.

THE POPULAR CONCERTS.

THE record of these concerts since our last notice is indeed a brilliant one. On Monday evening, Feb. 25, Herr Joachim made his first appearance this season, led Brahms' sextet in B flat, and one of Beethoven's early quartets (Op. 18, No. 2), and played for a solo Bach's Prelude and Fugue in G minor. Praise is superfluous; we have only to say that the violinist returns to us with undiminished power, and that his readings of the classical masters are as great and noble as in times gone by. He was received with the customary ovation, and his solo was loudly applauded and encored. Miss Agnes Zimmermann was the pianist, and Miss Santley the vocalist. Miss Zimmermann played some short pieces by Schumann, one of them being the Novelette in F. Coming events cast their shadows before them: a week

later Madame Schumann was at the piano, and gave the same piece for an encore. Her solo was Beethoven's sonata "Les Adieux, l'Absence et le Retour." Her reception was most enthusiastic, and when the public found Madame Schumann still a pianist of the first order their delight knew no bounds. Her interpretation of the sonata is a thing not easily to be forgotten. Her touch is still pure and beautiful, her intellectual perception as keen as ever; and the vigour and brilliancy of her playing are truly astonishing when one remembers how many years she has been before the public. The quartets were Dvořák in E flat and Haydn in D minor (Op. 76, No. 2). Herr Joachim played most successfully solos by Joachim and Leclair. Mlle. Badia was the vocalist.

On Saturday, March 8, the admirers of Madame Schumann crowded the hall, attracted by Beethoven's great sonata in A (Op. 101). One cannot wish to hear better playing, and, what is more, one can scarcely hope to hear it; for it would be difficult to name any pianist now before the public possessed of such rare gifts and of such ripe experience. Madame Schumann selected for her encore Schumann's Romance in D minor from Op. 32, and nothing can be more interesting than to hear her in music which she so well understands, admires, and reveres. Herr Joachim played Spohr's Barcarolle and Scherzo, and was of course encored. We say less about the performances of this eminent artist, not that he deserves less praise than Madame Schumann, but because we have the privilege of hearing him every season, whereas the gifted lady comes only every now and then, and therefore attracts special notice. The concerted pieces were Mendelssohn's Quintet in A and Beethoven's Trio in G for strings. Mr. Abercrombie was the vocalist, and gave a good rendering of "Total Eclipse," and Haydn's Canonet "She never told her love."

On Monday, March 10, the programme opened with Beethoven's Quartet in E minor (Op. 59, No. 2), and with Herr Joachim as leader one can understand that full justice was done to this noble work. Madame Schumann gave three pieces by Schumann, the Novelette in E, the Nachtstück in F (No. 4), and the Canon in B minor from Op. 56; she again played superbly, and excited the utmost enthusiasm. The many admirers of Schumann's music hoped to get another of his pieces as an encore, but the pianist only repeated the Canon. The greatest treat of the evening, however, was the performance of Beethoven's Trio in E flat (Op. 70, No. 2) by Madame Schumann, Herr Joachim, and Signor Piatti. Such wonderful *ensemble* playing is seldom heard even at the Popular Concerts, and the rapturous applause at the close showed how thoroughly it had been appreciated. Miss De Fonblanque sang with taste two elegant songs by Cowen "If love were what the rose is," and "Parted presence," and Taubert's "In a distant land." The concert ended with Haydn's Quartet in G (Op. 76, No. 1).

On Monday evening (March 17) Madame Schumann played for the first time at these concerts Schumann's sonata in F sharp minor (Op. 11). It is a very long and difficult work, and it was written at a period when the composer allowed his thoughts and feelings to get the mastery over him; but though not by any means a model sonata, it is exceedingly interesting, and with Madame Schumann (to whom, as Clara Wieck the work was dedicated) as interpreter it gave unbounded satisfaction, for she played it with extraordinary energy and pathos. Herr Joachim gave solos by Joachim and Paganini, and obtained his share of the evening's honours. Mr. Santley sang two of Schumann's songs, and "Le nom de Marie" by Gounod, and was much applauded. The opening quartet was

Beethoven in C (Op. 59, No. 3). The concert concluded with Haydn's sparkling Trio in G. Mlle. Marie Wurm took the pianoforte part, and played with much spirit.

Madame Schumann was unable to appear, as announced, on Monday, March 24th. Miss Agnes Zimmermann was the pianist, and gave, with great success, Sterndale Bennett's "Lake, Millstream, and Fountain." The concert commenced with a fine performance of Schubert's Quintet in C for strings. The second included Schumann's "Spanisches Liederspiel," with Mlle. Friedländer, Madame Fassett, Herr Von Zur Mühlen, and Mr. Pyatt, and Miss Zimmermann at the piano. Nine of the ten numbers were sung: the ladies' songs were especially applauded, and two numbers encored. They were performed by the same artists in 1882.

DVORAK'S *STABAT MATER* AT THE ALBERT HALL.

A YEAR ago this fine work was produced at one of the concerts of the London Musical Society, under the direction of Mr. J. Barnby. With but few exceptions the music was considered of remarkable power and originality. So suddenly famous did the composer's name become, that the Philharmonic Society invited him to visit London and produce other of his works. On March 13th the Albert Hall was crowded with an audience eager to welcome the composer and to listen to the *Stabat Mater* under his direction. The soloists were Miss Anna Williams, Madame Patey, and Messrs. Lloyd and King. The Albert Hall Choir did full justice to the vocal music. Space will not allow of detail, but we may say generally that the work made a deep impression, and that the composer produced many striking effects by free alterations of the *tempo* and by effective *nuances*. The *Stabat Mater* will, we think, be acknowledged a masterpiece. The applause at the close was most enthusiastic.

The concert commenced with Mr. Barnby's cantata, "The Lord is King," written for, and produced at, the last Birmingham Festival; more than one number was vociferously encored. The composer conducted his own work.

BEETHOVEN'S WORKS AT THE PRINCE'S HALL, PICCADILY.

MADAME JENNY VIARD-LOUIS has arranged a series of meetings for the purpose of giving in chronological order all the works which the Bonn master wrote for pianoforte alone or for piano with instruments. By thus "following the composer step by step through his life," musical students will perceive how slowly and how steadily he rose to be one of the most original and powerful of writers. There are a few exceptions, but as a rule the chronological order represents Beethoven's mental growth and development. The first meeting was held in February, the second in March. At the latter the sonata for piano and violoncello (Op. 5, No. 1), and the piano sonata in E flat (Op. 7) were given; and, probably for the first time in public, the easy four-hand sonata in D (Op. 6). Madame Viard-Louis was assisted by Mons. Libotton. Madame A. Hirlmann sang some of Beethoven's beautiful songs. Herr T. Hirlmann officiated as accompanist.

MISCELLANEOUS CONCERTS.

SPACE compels us to notice very briefly some interesting musical events of the past few weeks.

First we would name Herr Pachmann's farewell pianoforte recital given at St. James's Hall on the 28th of

February. The programme was long and varied, commencing with Bach and ending with Chopin. We cannot agree with his readings of Beethoven, Schumann, and Mendelssohn, but must acknowledge the delicacy, charm, and finish displayed in pieces by Henselt, Liszt, and Chopin. With the exception of the *Marche Funèbre*, Chopin's B flat minor sonata was admirably performed.

Mr. Oscar Beringer gave a pianoforte recital at St. James's Hall on Wednesday afternoon, March 12th. Schumann's magnificent Fantaisie, Op. 17 (dedicated to Liszt), and Grieg's sonata in E minor, were the principal features of the programme. Mr. Beringer has in past seasons given so many proofs of his ability as a player, that we need not now enter into detail. He was heard to great advantage in studies and pieces by Rheinberger, Rubinstein, Liszt, and Chopin, but we must frankly say that his reading of the Schumann fantasia (with the exception of the last movement, which was magnificently interpreted) was not altogether to our liking. The recital was well attended.

On Monday afternoon, March 17th, Mr. Walter Bache, another pianist whose name has frequently received honourable mention in the RECORD, gave his annual pianoforte recital. The programme contained no particular novelty, but the various numbers were performed with much taste and skill. Three short pieces by Dr. Bülow were greatly applauded, and Mr. Bache certainly deserved the encore awarded to the second one. Liszt was represented by his *Légendes*, "St. François d'Assise" and "St. François de Paule," two pieces which seem to be great favourites of the performer.

We have already noticed the first two concerts given by Mr. Henry Holmes at the Steinway Hall in February. The three remaining evenings of the present series, were very satisfactory. At the third, on March 5th, Spohr's double quartet in E flat (Op. 77) was played; it is a pleasing, if not great work. The performances of Schumann's quartet in A minor, and of Beethoven's trio in B flat (with Madame Haas at the piano) at the fourth deserve special mention. The series concluded on March 19th with a well-selected programme. These excellent concerts have been well attended, and deserve to be supported by lovers of good music.

Musical Notes.

THE six musical festivals which are being organised by the Union Internationale des Compositeurs, and the first of which is projected for the 3rd of April, will introduce to the Parisians the following works. French: Gounod's *Redemption* and *Sanctus de la Messe pascale*; Fragments from Ernest Reyer's *Sigurd*; Camille Saint-Saëns' *Hymn à Victor Hugo*; Jules Massenet's *Marche solennelle*; César Franck's *Marche et Ballets avec chœurs* from *Houdda*; Fragments from an unpublished opera by Victorien Joucières; Auguste Holmes' *Lutèce*; Fragments from Benjamin Godard's *Pedro de Zalamêa*; Alfred Bruneau's *Leda*; scène antique; Lucien Lambert's *Prométhée*; Paul Vidal's *Invocation*. Russian: Tschai-kowski's Suite for orchestra. Belgium: Peter Benoit's cantata *Rubens*; Fernand Leborne's *Daphnis et Chloé*. Bohemian: Smetana's *Vytcherad* (Fatherland), a symphonic poem. Danish: Niels Gade's *Spring Fantasia*. German: Bruch's *Frithjofsaga*. Italian: Sgambati's Symphony. The first concert will bring Gounod's *Redemption* under the composer's direction, the solo parts being entrusted to Mmes. Albani, Rosine Bloch, MM. Ketten, and Fournets. The above scheme will hardly

be regarded by other nations than the French (who have taken good care of themselves) as fairly representative. Where is England?

THE production of the new opera *Roman d'un Jour* at the Opéra-populaire does not seem to have been a success. M. Moreno writes in the *Ménestrel*: "One somehow felt as if one were present at one of those representations sometimes got up in the great boarding-schools of Paris." Thus much about the performance. As to the work: "We imagine that the *Roman d'un Jour* must have been written about this time [1861, when M. Anthiome, the composer, was a *second grand prix*], and afterwards abandoned in the author's portfolio for want of an opportunity to produce it with *éclat*. And when the day of exhumation came, it was found that the face of the musical world was completely changed. This kind of music we can look upon only as an amiable sample of a completely vanished art."

THE Opéra-Italien, whose chief attraction is now the Spanish tenor Gayarre, will close its season with Wagner's *Flying Dutchman*.

WAGNER is becoming more and more the fashion at Paris. There is hardly any orchestral programme to be met with without Wagner. It was said that the manager of the Opéra-comique intended to produce next winter *Lohengrin*. This report, however, has been contradicted.

LA MOUREUX has brought to a first hearing in Paris, at one of his Château-d'Eau concerts (March 2), the first act of *Tristan und Isolde*—it would seem with great success. From M. Eugène de Briquerville's account in the *Ménestrel* we extract the following remarks:—"In this beautiful hall there has rarely been manifested an enthusiasm like this. . . . This operatic fragment, which lasts an hour and a quarter, has been listened to from beginning to end with religious silence. Only at the moment when the last chord vibrated the applause broke out on all sides. . . . We cannot but say that *Tristan* is a masterpiece, overflowing with passion, wherein life circulates, where genius flashes on every page. We express our gratitude to M. Lamoureux for having prepared and brought to such a happy issue an artistic manifestation which, from whatever point it is looked at, cannot fail to exercise a serious influence on the musical institutions of our country." The second performance of this Wagner fragment was received with no less enthusiasm than the first.

AT the Théâtre des Nouveautés a new operetta, *Babolin*, by MM. Paul Ferrier, Jules Prével, and A. Varney, has been produced.

THE *Renaissance Musicale*, edited by Edmond Hippeau, has ceased to appear, having been amalgamated with the *Revue du Monde musical*.

STEPHEN HELLER has been decorated with the ribbon of the *légion d'honneur*.

A NEW star has appeared in the musical heavens. The honour of the discovery is due to the French, although we hinted at something of the sort about a year ago. The star in question is no other than the young Swiss pianist Fritz Blumer. After his playing at a Concert Populaire in Anger (Concerto by Liszt, Rondo by Weber, Nocturne by Chopin, Scherzo by Scharwenka, and Spinning-Song by Wagner-Liszt) a writer in the *Anger Revue* compared his success to those of Ketten, Planté, and Saint-Saëns. "The first he recalls by his power and energy; the second by an astonishing lightness of touch; the third by the essentially musical character of the interpretation." At the Paris Concert Populaire (under Padeloup) his success was so great that he was at once engaged for the following concert.

Of the many laudatory notices we have seen we choose those of the composer Coquard (in *Le Monde*), and quote from them a few words. After the first appearance: "He played the first concerto of Liszt's with an extraordinary power. No wonder the public applauded frantically, and forced him to add something." After the second appearance: "I have to report the new success of M. Blumer at the last Concert Populaire, a success which places him unmistakably among the masters of the piano. There is but one voice about the perfection of his mechanism, his marvellous clearness, and that power which never degenerates into hardness. The tone remains always pleasing, musical, and the hearer never experiences the painful sensation of the *corde cassée*." Among the compositions which Herr Blumer played at Paris we noticed besides the Liszt concerto Saint-Saëns' G minor concerto.

THE unveiling of the J. S. Bach monument at Eisenach will take place in the afternoon of June 28, after which the master's B minor mass will be performed in St. George's Church. A morning sacred concert and an evening secular concert are projected for the day following (June 29).

WHAT do you think of this programme? Brahms' third sonata, Beethoven's variations on a Russian dance-song (A major), rondo in G major ("Wuth über den verlorenen Groschen"), and presto in B minor from the Bagatelles, Op. 126; Brahms' eight pianoforte pieces (Capricci ed Intermezzi, Op. 76) and variations on a Hungarian song, Op. 21 b; and Beethoven's sonatas in A flat major, Op. 110, and C minor, Op. 111. This was the programme of a concert given by Hans von Bülow at Leipzig.

A NEW opera, *Leonore*, by Otto Bach, will shortly be performed at Augsburg.

J. J. ABERT, the Court chapel-master at Stuttgart, has composed a new opera; its name, however, has not yet become known.

THE Allgemeine Deutsche Musik-Verein will meet this year in Weimar, from June 5 to 8. The meeting will be specially festive on this occasion, as the society intends to celebrate its thirty-five years' existence.

THE Suisse musical festival will be held this year at Lausanne, in the middle of June. Among the works to be performed during the three days it lasts are Liszt's *St. Elisabeth* and Handel's *Samson*.

FROM Leipzig we have received excellent reports of Miss Dora Schirmacher. At the Gewandhaus concert on February 21st she played Chopin's E minor concerto, Bach's prelude and fugue (C sharp major), Rubinstein's valse (le Bal), Field's Nocturne (A major). In the *Wochenblatt* we read: "She played all this with a well-developed and certain technique, and also for the most part with intelligence and feeling." Miss Schirmacher took likewise part in two other concerts at Leipzig—in a *matinée* given by Erik Meyer-Helmund, of St. Petersburg, and in a concert of the Schlaraffia Lipsia. On these two occasions she performed pieces by Lachner, Schumann, Mendelssohn, Handel, Reinecke, Silas, Rheinberger, Chopin, and herself (an intermezzo and a valse). The critic of the *Leipziger Tageblatt* speaks of the pianist's technical and intellectual qualities even more warmly than his colleague of the *Wochenblatt*: he praises her poetic feeling and thorough thoughtfulness as unreservedly as her brilliant technique. In the *Hamburger Nachrichten* we notice a very appreciative review of Miss Schirmacher's Op. 5, *Fünf Tonbilder* (five tone-pictures) for the pianoforte, the publisher of which is Fritz Schubert, of Hamburg.

A NEW musical paper has been founded at Vienna. It bears the name *Parsifal*, and is exclusively devoted to Wagner and Wagnerism. The principal editor is Em. Kastner. That the paper will be a valuable addition to our periodical literature does not appear from the first two numbers, in which we noticed, besides the current Wagner news, an article by L. Nohl, "R. Wagner's musikalischer Styl," and "Musikalische Briefe an eine Wagnerin," by the editor.

WE have to correct a mistake we made last month in a note about the Raff-Conservatorium at Frankfurt. We should have said that Dr. Hans von Bülow would, during part of the year, undertake the tuition of the most advanced pupils of Professors Bertrand Roth and Max Schwarz.

LEONARDO PERUGINI, for many years teacher of singing in London, lately died at Monopoli.

FROM Paris the death is announced of the composer Léon Waldteufel.

WE are glad to learn that Mr. Mackenzie has finished his oratorio, *The Rose of Sharon*.

HERR A. CHRISTENSEN, a young Danish pianist, lately gave a concert at the Philosophical Hall, Leeds. He played pieces in various styles, and met with great success. He studied at Berlin.

IT is proposed to hold a Musical Festival at Newcastle-on-Tyne next November. The management has been entrusted to Mr. W. Rea. Sir A. Sullivan has been invited to conduct his *Martyr of Antioch*, and an attempt will be made to secure the valuable services of Mr. Manns for orchestral performances. The choral works will be conducted by Mr. Rea. From what we hear of the musical preparations the festival will doubtless prove an artistic success, and, let us hope, also a financial one, for the profits (if any) are to be devoted to the charitable institutions of the city.

MR. W. T. BEST, organist of St. George's Hall, Liverpool, gave a Recital on the occasion of the opening of the new organ at Highbury Quadrant Congregational Church, on Tuesday, March 18th. The principal items of the programme were Bach's prelude and fugue in G minor, selection from the Water Music of Handel, and Mendelssohn's 5th organ sonata. Mr. Best also played his own "Introduction and Fugue on a Trumpet Fanfare." The audience was very large, and seemed to enjoy and appreciate the various pieces.

THE Sunday evening concerts (admission free) which have been given for several years by the People's Concert Society at South Place Institute, Finsbury, deserve notice. As a rule good artists are secured, and the concerts are always well attended; in fact, often there is not room for all who come. The programmes contain only music of the best sort. We may, as a fair example, name the concert given there on March 16th. All the pieces were by Beethoven, including the grand trio in B flat (Op. 97), with Mr. Stuart Wortley at the piano; and his air and variations (Op. 35), intelligently played by a Miss M. Wild, who studied at Leipzig.

DR. PARRY, Professor of Music at the University College of Wales, produced for the first time in Swansea his elaborate oratorio *Emmanuel*, on Thursday, March 6th. This work, which contains much clever writing, was composed about four years ago, and played under the composer's direction at St. James's Hall, on May 12th, 1880.

THE usual series of Nine Richter Concerts will commence on April 21st, as usual at St. James's Hall. Brahms' new Symphony (No. 3) is announced. The scheme includes little that is new, but good selections from the works

of the old masters; also Berlioz, Liszt, Wagner, and others. In addition to the "Parsifal" Vorspiel, the chorus and scene from the first Act will be given.

MR. WILLING gave his third concert on Tuesday evening, March 25th. Mendelssohn's *Elijah* was performed. The principal vocalists were Miss Annie Marriott, Madame Patey, Mr. Maas, and Mr. Ludwig; and they all sang well. The choir, too, was heard at its best.

WE hear with much satisfaction that Herr Xaver Scharwenka intends to come to London in May next, while Mr. Ernst Perabo, of Boston, U.S., is expected to arrive in June.

HERR ANTON DVOŘÁK, whose successes at the Albert Hall, Philharmonic, and Palace concerts are noticed in another part of this paper, has received a commission to write a work for the next Birmingham festival. His second pianofortetrio (Op. 65) was announced for performance on March 31st, at the Monday Popular Concert, with Mr. O. Beringer as pianist.

THE last of the Birmingham Popular Chamber Concerts, under the direction of Mr. Stephen S. Stratton, was held on Tuesday, March 18th. The novelty of the evening was Dr. C. S. Heap's sonata in E minor for pianoforte and violin; it is spoken of as the best work which he has yet produced. The programme included Mozart's quintet for strings in G minor, and Schumann's "Carneval" (Op. 9) and quintet (Op. 44).

FRAULEIN KLEEGER, whose clever performances last year at the Crystal Palace and the Cologne Union concerts will be remembered, comes to England in May. She has been recently playing with success in Germany.

MR. MAX PAUER, son of Professor Pauer, will give two pianoforte recitals in Prince's Hall, Piccadilly, on May 22th and 29th. The various pieces will be performed in strictly chronological order.

HERR REINECKE's cantata (for female voices) entitled *Bethlehem*, will be performed at the concert of Madame Sainton Dolby's Vocal Academy on April 5th at the Steinway Hall.

HERR GEORG RITTER, who was heard last season at the Richter and Crystal Palace concerts, will shortly return to London. He has been recently singing in Germany and Holland.

IT is understood that two of the names of distinguished musicians recommended by Sir Herbert Oakeley, Professor of Music in the University of Edinburgh, for laureation on the occasion of the Tercentary celebration thereof in April, have been accepted by the Senate, and the degree of LL.D. will be conferred on Sir Frederick A. Gore Ouseley, Bart., and on Mr. Charles Hallé.

SAMUEL TOWNSEND was fined £10, at Derby, on 26th March, for selling two copies of an American publication, "The Song Folio," containing American reprints of 116 English songs the copyright of London publishers.

APPOINTMENT.—Mr. Frank Bradley, Professor of the Organ, Trinity College, London, &c., Organist and Choir Director to the parish church St. Andrew, West Kensington, S.W.

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